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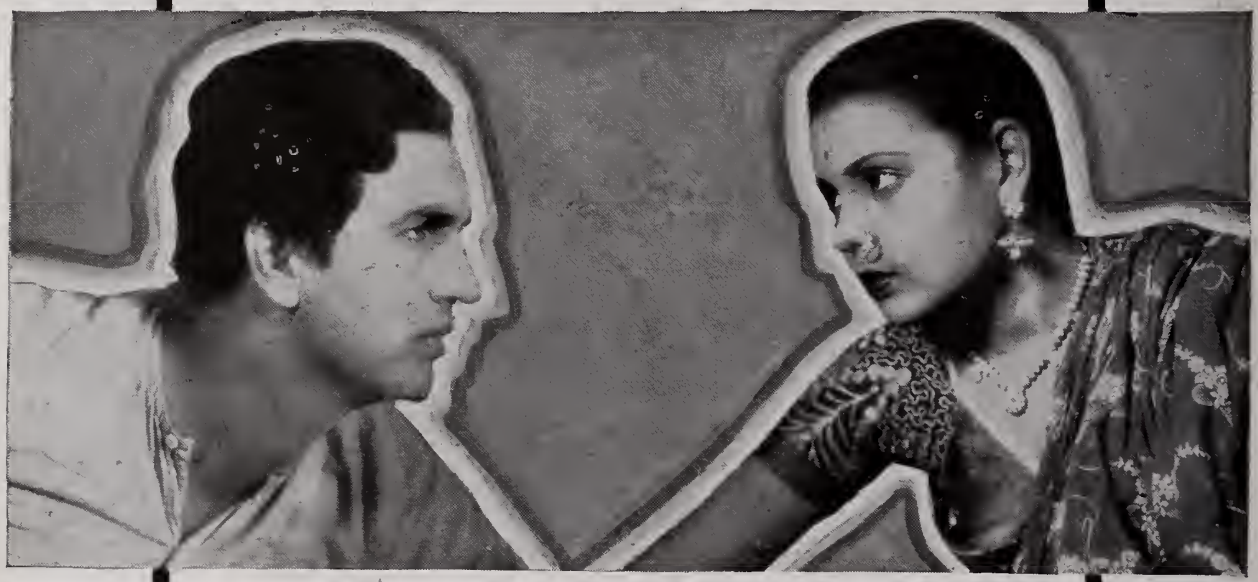
AUGUST 1940

filmindia

"PRABHAT TALKIES"
MADRAS
The Best Theatre In The South
Equipped With
LANSING SOUND SYSTEM
The Living Sound

COOING AND QUARRELLING
AND YET BUILDING A HOME!

MEET THESE TWO ARCHITECTS OF OUR HOMES
THE HUSBAND AND THE WIFE



SURENDRA & JYOTI
IN THE MIGHTY EMOTIONAL EPIC

WOMAN

NATIONAL'S MASTERPIECE
STARRING: SARDAR AKHTAR & YAKUB
DIRECTOR: MEHBOOB

At PATHE
BOMBAY
Daily: 3-30, 6-30 & 10 p. m.

KARACHI, DELHI, AHMEDABAD, MADRAS.
HYDERABAD (Dn.), SHOLAPUR, NAGPUR, INDORE.

14th WEEK

NATIONAL STUDIOS

is on again

POONA RACES

and it's "Odds on" that you'll be there . . . . . right from the Starting Point to the Winning Post . . . . . what pleasanter week end could one wish for? . . . . . travelling G. I. P. through Monsoon-freshened country . . . . . skirting the Hills of glorious Matheran to the foot of the Western Ghats . . . . . up, up, you climb with the ease and grace of a thoroughbred . . . . . through gorgeous Khandala on to the Queen of the Deccan . . . . . POONA ! ! !

FARES

By Race Special:

First Class **Rs. 18 7**
Second Class ,, **11 -**

Week-End Return Ticket:

First Class **Rs. 20 3**
Second Class
Rs. 11 14

G.I.P.

For the convenience of the Turf Enthusiasts, the G.I.P. Railway will run 2 Race Specials — one I & II combined and the other III class Special — from Bombay to Poona every Race day. Cheap Day Return Tickets inclusive of admission to enclosures will be issued as usual. Also Week-End Return Tickets at specially reduced rates obtainable.

Madan Theatres, I was merely an observant journalist trying to get a hang of this industry.

And what did I find then? That several studios were no better than brothels. That most of the actresses were no worse than street prostitutes. That many of the directors were common profligates. That almost all story writers were just prize-fools of the day. That financiers took the girls on as an extra interest for their money. That several producers were mere opportunists—at times no better than pimps. That the dignity of labour was not even sighted. That there was no planning, no discipline and even no desire to improve.

It was at that time that I swore to devote myself to a crusade of cleaning up things—telling producers what other countries do—and pointing out to one and all the immense potentialities of the film for national and social progress.

My first six articles in a daily paper were merely suggestive of the improvements that could be made in the industry. No one read them and some who did, did not care.

I decided to wake them up and I came out with a blunt and unvarnished account of the actual state of affairs then existing in the industry. I called studios brothels, as indeed most of them were then, and their producers, brothel-keepers.

They sat up and looked askance. No one had attacked them before in this way. No one had torn the veil aside so roughly before. No one had told them previously what they have been.

"Who is this Baburao Patel?" was the question they asked one another, not so courteously, of course. The film people have their own langage which good people of the world do not yet know. I did not allow them to speculate long. I went and met all of them. They were all surprised at seeing a young man doing all this. They advised me, warned me, threatened me and even offered me jobs. They said I wrote beautifully. Why not use the talent for boosting their pictures? It promised to be a more paying job, but I refused—refused the offers and refused to be cowed down.

I kept on writing in several daily papers. The producers stopped their advertisements of these papers. And those papers could not afford to lose their revenue. They stopped publishing my articles.

For months, I did not know what to do to prosecute my mission. I met a friend and with his help I started a weekly paper "Cinema Samachar," in three languges. It was printed in English, Marathi and Gujerati and within a month it secured a very good circulation.

In it I wrote what I liked—the truth always. In it I attacked pictures and condemned them when they picturised obscene items. Within a couple of months "Cinema Samachar" was boycotted and not a single producer advertised in it, but the paper sold. It sold on the treadle when its ink was wet. Its big sales paid its way because of its cheap get-up. Often several exhibitors sent in donations on the quiet because they learned to rely on my reviews for their bookings. I was called to the Studios and threatened with physical violence. A dozen times I was man-handled by the Studio bosses and formidable looking sticks were flourished in my face as an extra warning.

Again and again they called me and I never refused to go. They were all beginning to be conscious of my merciless and scathing criticism and whenever I went to the studios all were on their best behaviour.

Bed rooms attached to the offices of the studios bosses were fast disappearing. My heart and stature grew to see signs of improvement. At last my crusade was having its effect.

I was still an outcast but I did not care as long as my paper sold and secured good results.

One day a leading producer hit me on the head with a stick and flourished a knife as an extra intimidation. Being young and strong I gave him a sock on the jaw in return, and escaped through fear of being smashed to pulp by his pathans if I stayed there any longer.

PADMA DEVI, chic and smart, as Barua would have her in "Shap Mukti" the Bengali version of "Zamana"

With tennis racquets and a motor car, romance begins between BABURAO PANDHARKAR and VANMALA in "Lapandav"

That wound took 12 days to heal. It hurt me to think of it but it made me more careful. On the fifth day, the producer who had hit me, called on me and apologised for his action. In that moment I forgot both the injury and the insult and till today we are good friends. That is why I am not mentioning his name. But the incident is too well known in the industry and everyone knows my present friend who attacked me once.

But in this grim struggle my publisher was beaten. He could not hold out through threats, abuses and court cases. One day he told me that he had decided to stop the paper and in a week he did so.

I sat on my oars for three years—writing stray articles in the dailies. Then one day my friend and present colleague Mr. Parker asked me to edit a new film paper which he intended publishing, primarily, to feed his printing machines in his press. I warned Mr. Parker about the risk of taking me. I asked him whether he was prepared to face a general boycott. I asked him whether he had seen a stick raised in the air. I asked him whether he likes the look of a naked knife. And in the end I asked him whether he would allow me to write what I liked.

Mr. Parker smiled back and after what we have both been through for six years, I must admit that I have come across few men with his guts.

That paper is "Filmindia."

During the last six years I have been carrying on the crusade which I launched fifteen years back. And truth today is as unpopular as it was fifteen fears ago.

Today, those brothels have disappeared and in their place we have temples of art. Those prostitutes have vanished and in their place we have educated artistes with University qualifications. Pimping producers are no longer there and in their place we find serious industrialists. The whole order has changed and the film industry has come to occupy its own place of importance in the new order of things. Today, even the little Ahmad Abbas can write a stinging review of a picture and escape with a whole skin.

Because, once a single-handedly, I faced all the abuses, all the threats and all the beatings.

And yet today with all the progress made in every direction producers are still hyper-sensitive to criticism and I am still an outcast.

Bad blackmailers call me a good blackmailer. Rivals call me a rogue and producers say that I can be bought. I wish I could be all that. I would have at least been successful in material gains. In these sharp practices, I am a bad artist allround.

Even now when I say that Sohrab Modi is a good man, Sohrab Modi is the first man who does not believe me. How could I, of all people—with what Sohrab Modi thinks of me—tell the truth? Dear Sohrab works himself up with fancy grievances and actually believes that he is not a good man merely to disbelieve what I say of him.

If I say that a picture is bad, its producers think that I have an axe to grind. If I say that Shantaram is India's greatest director, all other directors feel that I have abused them. If I say that Baburao Pendharkar is a great actor, my friend Kriparam asks me what is wrong with Prithviraj.

This film world is a queer place. You cannot tell the truth and get away. You cannot tell a lie either, without being punished. And yet I feel that what I have been doing, is the right thing and I still choose to go on with my mission in the hope that some day people, who condemn me today, will realise that while I lived, I worked for our film industry as sincerely as they did.

In all these years, the only solace I had, was the unanimous support of thousands of my readers all over the country. That in itself is a prize worth fighting for.

Baburao Patel

ZAHUR RAJA and SITARA make a splendid team in "Puja" an ABDUL RASHID KARDAR production at National Studios

Love is really blind.....

BEENA:-How bad of him!
NIRMAL:-He hasn't much sense!
B:-I don't know what sense he has!
N:-He must be a little mad!

The "He" in this dialogue is Nirmal himself, whom Beena loved: and yet Beena did not realise it was Nirmal she was criticising to Nirmal!

RAVISHING ROMANCE SET IN HILARIOUS HUMOUR;

and *the Topping Star Team of the Indian Screen to play it!*

That is BOMBAY TALKIES'

Bandhan

STARRING

LEELA CHITNIS, ASHOK KUMAR,

WITH

V. H. DESAI, P F. PITHAWALA, SHAH NAWAZ, POORNIMA DESAI, SURESH, JAGANNATH.

ALSO

11 Songs that you will whistle!

From Aug. 10, at

ROXY

TALKIES...BOMBAY

Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

MIR, GENGE AND TALYARKHAN!

The war has brought out two documentary films "He is in The Navy Now" and "A Day With The Indian Army". The first is produced by Wadia Movietone and as a pictorial record of the life of a naval recruit showing its different phases, it is better than the second one about the army which is shot with lack of imagination at every stage.

To the onlookers "A Day With the Indian Army" seemed like a week in the theatre—the affair being so boring.

The English commentaries with both the films were dull and disappointing. If Radcliffe Genge and Bobby Talyarkhan think that they have done a good job, let them get rid of the notion as soon as possible. While the former talked too much and often unnecessarily the latter was found unreasonably silent at places.

I think Genge and Talyarkhan contributed a lot to the unpopularity of these documentary films which to say the least had a very luke-warm reception.

In refreshing contrast to the commentaries of Radcliffe Genge and Bobby Talyarkhan, the effort of Ezra Mir in synthesizing Universal news-reel shots and making a film called "The Road To Victory" is most admirable. His English commentary, is a very thrilling piece of work ever executed on the screen and kicks up the instructional value of the film.

"The Road To Victory" opens with the world at peace "with smiling faces and happy hearts" as Mir says.

"Then one day the sunshine of life and happiness grew dim..as a shadow—an evil shadow spread its unhealthy mocking spell over the Earth".....

"Dictatorship proclaimed, that might is right and the very ethics of civilized society binding the most sacred principles of human codes of honour lay crumpled in the dust. ....."

EZRA MIR

"Law and order became a mockery and the rights of man expressing freedom of speech, thought and action—a crime....."

"History shall one day record that fateful day of September 1st when the Nazi demons of war and destruction were let loose upon the Earth and the foundations of civilization were torn from its very roots..For, it was war—grim, cruel, ghastly."

Yes, never since the war began were we told in such thrilling and unmistakable words the horrors of war as Mir tells them on the screen with a world of feeling and emotion that does not miss its mark.

Yes, Mir has done it ten times better than Bobby Talyarkhan and a hundred times better than Radcliffe Genge and in doing so, given India perhaps its best commentator.

And we certainly want some more of his work in future.

NOT 5000 MILES AWAY!

War is still 5000 miles away—seems to be the thought of all the different propaganda committees appointed by the Government for carrying on war propaganda in our country.

It is an open secret that most of the members on the different committees are old fossils whose one game has been to hunt for honours and are therefore entirely useless for the job they are selected.

The Government has taken up over-burdened men on these committees—men who have big industries to run and numerous directors' meetings to attend.

I doubt. whether half of them even know how to spell the word "Propaganda".

Though the war is 5000 miles away to-day, its effect is acutely felt in India in the day-to-day economic life of the country. With the present day highly mechanized and speedy warfare, 5000 miles is not a big distance to bridge and any day an escaped enemy submarine may lead an assault on our ships or a stray bomber may drop a few bombs on our peace-loving population.

There is no wisdom in lulling ourselves into a false sense of security.

Something must be done to wake up India and done quicky. To this end, all the different propaganda committees have failed miserably so far.

With their slow-moving personnels and lack of imagination, they have not been able to do any substantial propaganda work Bar shouting about intentions.

Famous Films, (BOMBAY)

PRESENT

"DHARMA PATNI"

in TELUGU

Remember

IT'S A FAMOUS FILMS (Bombay) MASTERPIECE OF 1940

A CAST OF SOUTH INDIAN FAVOURITES
WHO HAVE EARNED APPLAUSE:—

★ SHANTA KUMARI
★ HANUMANTHRAO
★ BHANUMATI
★ HEMLATA, RAJU
★ KUTUMBRAO
★ BABY RADHA, Etc.

Directed by
P. PULLIAH B.A.
of 'Balaji fame'

Music by
ANNASAHEB MAINKER

NOW IN PRODUCTION

DAMAJI
(IN MARATHI)
"TUMCHA DEV"

The Heartrending Tale of a Great Devotee of Lord Vithoba written by Bhal G. Pendharkar, the Celebrated writer of Maharashtra

DIRECTED BY: **GUNJAL**

PARTICULARS FROM

EXPLOITATION MANAGER,
Famous Films, (Bombay.)
GOLKHAR'S BUNGALOW, KOLHAPUR

THE FILM ADVISORY BOARD.

I am directly concerned with the Film Advisory Board which Mr. Desmond Young, the Chief Press Adviser to the Government established with Sardar Chandulal Shah as the Chairman and C. B. Newbery as the Vice-Chairman.

What has this Board, composed as it is of leading producers and distributors—both Indian and foreign—done during the month? Nothing!

After the inaugural meeting on the 4th of July, the Board held another meeting on the 17th July. For full thirteen days every one probably slept satisfied with the thought that the Associated Press had covered the first meeting and their names had been published in papers all over India.

They got the publicity and that is why most of them seem to be there.

On the 17th they met again—strangers to their work and the next day they issued an appeal to the public saying that any suggestions for short documentary films dealing with the country's material resources and war effort and also cultural, industrial and agricultural aspects would be welcome.

Do you like this gipsy? She is INDU RANI who will be soon seen in a gipsy picture of Mohan Studios

A rider was added that no payment would be made for such suggestions. This is war and every one must make sacrifices—every one but the members of the Film Advisory Board.

Commenting on this fiat Alex Hague of Pathe had something to say in a letter to a daily paper:

"One would have thought that the gentlemen constituting this Board are "experts" in the film trade and should know what the public should be given instead of asking the public to tell them what they themselves should do and that without payment—too. Moreover what have the subjects such as "Cultural", "Industrial" and "Agricultural" got to do with War Propaganda?"

Alex Hague has never before said anything more sensible and I feel the same way as he does and ask the same question.

There are at least five active and leading producers on the Film Advisory Board who are daily stretching their imaginatiin and creating new pictures for entertainment and incidentally making a lot of money for themselves.

Why have they suddenly become dumb-bells? All the intelligence and imagination which they exercise for the conduct of their own production business from day to day could easily suggest a hundred ways of making war propaganda films only if they sincerely tried.

Are they waiting for Hitler to do his worst before they start even thinking?

If the members of the Board are seriously thinking of being useful to the country and to the Government in these difficult times of war, let them meet every alternate day and pool all their resources and flood the country with propaganda films. If they can't do that for one reason or other, let them vacate their places and make room for others who would actively work.

We do not want drawing room dumb-waiters to kill time by small talk while thousands are being killed in Europe and millions are threatened in India. We want men who can sacrifice their time, money and energy and who can go all out, or help us by keeping themselves out.

No one can conduct War Propaganda by fortnightly meetings, where members meet one another as greater strangers every time.

SOME GLARING "SACRIFICES"

Let me take stock of the "sacrifices" made by some members of the industry. This is not the time to mince words. Someone must talk honestly and bluntly. I am going to hurt many people by doing so. But one cannot afford to be decorous where the safety of our nation and of the entire empire is threatened.

I don't approve of the way the Twentieth-Century Fox distributors under the guidance of Mr. Newbery are taking advantage of the war situation. Numerous prints of Fox news-reels with several regional commentaries are running at different cinemas in India today. On every one of them Twentieth-Century Fox is making some money as hire.

Prabhat's next screen classic

Here with a loaf of bread
beneath the bough,
A flask of wine, a book of verse
— and Thou

Beside me singing
in the wilderness —
And wilderness is
Paradise enow.

Omar Khayyam

The colourful life-story
of the greatest poet and
philosopher of the Orient

In all its truthful grandeur
as only PRABHAT can present

Director
Mr. V. SHANTARAM

The exhibitors need very little persuasion to show these newsreels—a discreet hint from the local police official being enough.

The rub is that they have to pay and the money goes to the Twentieth-Century Fox.

The first news item of a little over thousand feet put up by the Fox people has outlived its usefulness. It has several scenes showing the might of France and a talk on what France is going to do for us.

After what France has actually done for us the whole episode in the said news-reel sounds ridiculous. But what do the Fox people care? They are making money and France our "ally" with her "mighty" resources is still there—an evidence of stupidity and inefficiency.

Some one tells me that for "The Day in the Indian Army" the military department paid the cost of production to the Bombay Talkies.

If it is true, here is another example of "sacrifice".

The correct procedure is that the Film Advisory Board should buy news-reels and propaganda films at cost from the producers and distributors and hire them out from a central distributing organization to the exhibitors.

If any profits are made in the process, these profits should be spent on other items of propaganda.

In any case any individual exploitation of the present war opportunity must be stopped.

Had I been in Mr. Newbery's place, hiring out war news to exhibitors every day, I would not have agreed to accept the membership of the Film Advisory Board and least of all to become its Vice-Chairman.

By the very nature of its purpose and mission, the Board needs members who can make sacrifices, and not turn war into one more opportunity for making money.

TOPICAL THAT BECOMES HISTORICAL

While I welcome the production of news-reels by Wadia Movietone and Bombay Talkies with the war as an excuse, I hope that some other producers like Prabhat and Ranjit also take advantage of the present news consciousness and launch a full-fledged news-reel and educational films production programme as it is time that our country is given this type of entertainment fare regularly.

By cutting down the length of our feature programmes by a thousand feet, a place could be made for film biographies, news-reels and educational films within the same programme time.

That brings to my mind the narrow-minded policy of the Indian National Congress in giving out the monopoly of filming the annual Congress Sessions to one firm, regardless of the inquiry whether the firm getting the monopoly is capable of doing the work satisfactorily and distributing the film all over the country quickly enough to retain its news value.

In all other countries of the world, all national meetings are open not only to all professional news-reel men but also to the amateur brigade.

To quote a recent instance: Nanak Motwani of Chicago Radio Co.,—as usual—got the monopoly of filming the Ramgarh Congress held on the 20th March.

Only in the second week of July—four months after filming the event—Nanak could show the films to the journalists.

The delayed enthusiasm has taken away all the news in the said news-reel and made it a historical document now.

And yet Nanak Motwani, with his sweet persuasive ways, continues to impress the unimaginative executives of the Congress and get his monopoly, depriving several more efficient news-reel cameramen in the country.

This is a good example of the Congress democracy in effect.

OUR BEST NEWSREEL MAN.

Talking of newsreel cameramen and their work, you can not escape Dr. P. V. Pathy, by far the best newsreel man we have in India.

Amir Bai Karnatki bursts into beautiful melody in "Narsi Bhagat" a Prakash devotional.

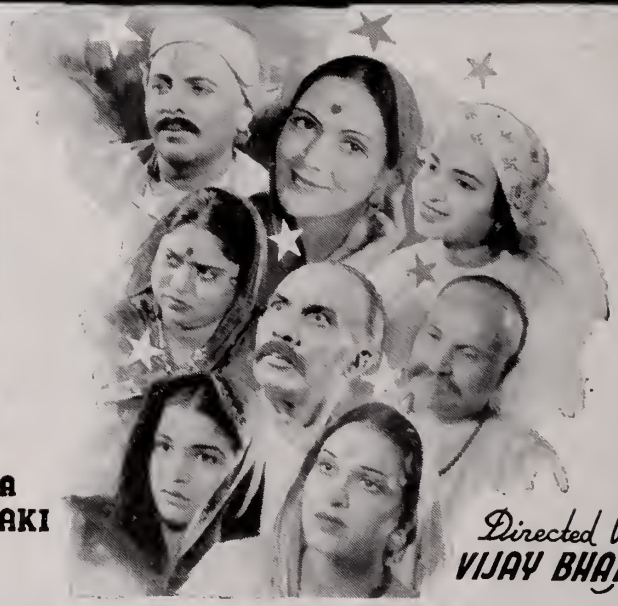
RISING TO REALMS OF ABSOLUTE GREATNESS

PRAKASH'S

1940 PRODUCTIONS for CLASSES

Screen's Greatest Devotional Picture

NARSI BHAGAT



PAGNIS DURGA KHOTE

RAM MARATHE VIMALA VASHISTHA

PANDE AUNDHKAR AMIR KARNATAKI

BABY INDIRA

Directed by VIJAY BHATT.

A FIRST RATE EMOTIONAL SOCIAL HIT

MALA

ROSE JAYANT P. JAIRAJ

M. NAZIR HEERA MUNSHI KHANJER

DAYA DEVI

Directed By MOHINDRA THAKOR and P. JAIRAJ

RAKHI

ROMIO JULIET

BY KAMAL AMROHI

Chief AGENTS EVERGREEN PICTURES

15 QUEENS ROAD BOMBAY

CALCUTTA and BANGALORE

Taking his newsreel training in France, he worked as a second cameraman with Horace Ashton for the Explorers' Club of America and for three years worked on the outskirts of the Sahara Desert and in Algeria.

He has been in India for five years working on news-reels for the British Paramount and has shot several events like: "The Mysore Wedding", "The Bikaner Jubilee", "The Baroda Coronation," "The Wedding of the Viceroy's Daughter" "Haripura Congress Topical" and "The Quetta Earthquake."

I have seen some of his work and the least I can say about it is that it is as good as similar films coming from foreign countries.

A FILM LIBRARY.

What however, I liked about Pathy most, was his perseverance and his infinite enthusiasm for work in the face of a thousand obstacles.

All on his own—and his resources being individual are paltry—he has collected a splendid library of stock film shots during his five years' stay in India.

Shots of earthquakes, floods, gipsy dances, sunrise, sunset, camel caravans, temples, fairs, mountain peaks, landscapes, architectural grandeur, village life, rivers with their sacred associations etc., are all well filed and kept for use in his tiny little home in Sikka Nagar at Vithalbhai Patel Road.

And he sells these shots to people from Rs. 2-8 a foot for their films. Producers who keep their cameramen waiting along side a sea shore six days for a ten-foot shot of a sunset may as well pay Dr. Pathy Rs. 15 for the shot and save time and money.

And probably Pathy may give them a beautiful sunset that does not look like a sunrise—in our pictures we are never sure which is which.

FROM 30 TO 3000 A MONTH

A little over five years back Mehboob, the man who directed "Woman" was getting Rs. 30 a month for working as an extra in films.

Some one told me the other day that he had signed a contract with Mr. Dwarkadas Daga, the Banker behind India Artists for a series of pictures on Rs. 3,000 a month as salary plus Rs. 15,000 a year as a special bonus and another 25% of the net profits.

Mehboob will, of course, go with his faithful band of workers including Author Babubhai Mehta, Cameraman Faredoon Irani, Music Director Anil Biswas and several others who have in the past in one way or other helped Mehboob to make pictures that have been money-makers with quality.

But has success—this terrific success—gone to his head? I met Mehboob the other day at the Pathe and I found him praying (reciting his "namaz") on the fountain parapet in the garden.

I was closely watching for the look of triumph in his eyes—but it was not there. He is still the Mehboob I once met eight years back, taking pan for Director Chowdhary.

Strangely enough, he asked me whether I would take a pan. And he ordered one and gave it to me with the same humble gesture characteristic of the man.

Success has not yet spoiled him—not Mehboob. And probably because he feels that he doesn't deserve such a rich reward in life, he prays five times a day and keeps on thanking the Almighty.

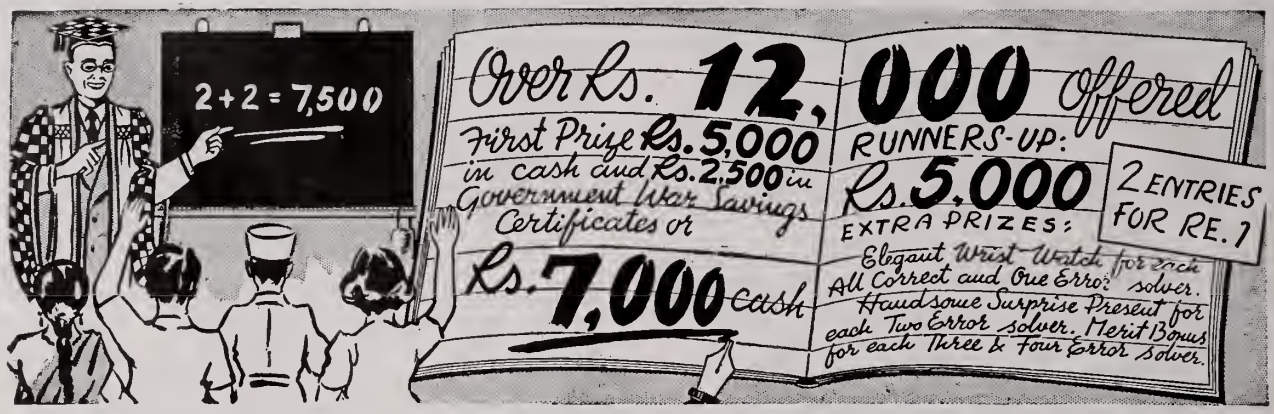
But we know he does deserve. In the present day capitalistic world, only those who earn for others earn themselves. And that is what Mehboob does. He makes money for the producers.

DO NOT MISS

"Pagal" produced by Ranjit Movietone directed by A. R. Kardar, and featuring Prithviraj, Madhuri and others. It is our first streamlined photoplay and is distinguished by the unforgettable performance of Prithviraj. "Pagal" will seriously contend for the Film Journalists' Award of the year.

Baburao Patel

Here is an intriguing situation in "Narsi Bhagat." It is between Vimala Vashishta and Aundhkar.


2+2 = 7,500
Over Rs. 12,000 offered
First Prize Rs. 5,000 in cash and Rs. 2,500 in Government War Savings Certificates or
Rs. 7,000 cash
RUNNERS-UP: Rs. 5,000
EXTRA PRIZES:
Elegant Wrist Watch for each All Correct and One Error solver.
Handsome Surprise Present for each Two Error solver. Merit Bonus for each Three & Four Error solver.
2 ENTRIES FOR RE. 1

"COMMONSENSE CROSSWORD" No. 186

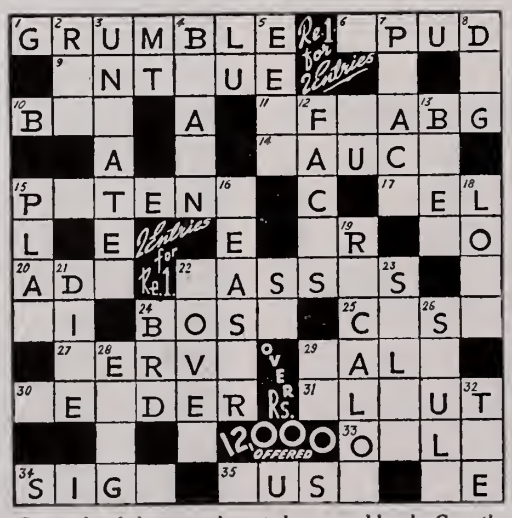
Putting two and two together correctly is a figure of speech for using one's commonsense. By thus putting two and two together in this Competition you can make Rs. 7,500. But let us be frank. Our Compiler has so phrased the Clues that in solving them you may be tempted sometimes to say that two and two make five—particularly if you try to be too clever ! However, the simple truth is that you can solve every single Clue in the puzzle by using just plain, ordinary, commonsense. The First Prize is Rs. 5,000 Cash Down plus Rs. 2,500 in interest bearing War Saving Certificates, or a lump sum of Rs. 7,000 Cash Down. A further Rs. 5,000 will be divided among Runners-up and there are Extra Prizes that must be won by even those who make four errors. Competitors who get busy now on the Practice Square below will be one jump ahead of those who don't !

CLUES ACROSS

1. Those who have the least cause often this the most
6. Colloquial term for *potato*
9. False
10. The sluggard's favourite place
11. Jumbled spelling of *beflag*
14. Impertinence
15. Reasons why Nazis desire short war are indeed this !
17. Singular of No. 5 Down
20. Increase
22. Are apt to be susceptible to a strong man's persuasions
24. It is usually wiser to restrain one's feelings when one is irritated by this
25. Legal statement of facts
27. To become successful an actress must have plenty of this
29. We usually have cause for keen regret when we this too much
30. Person who is this generally has plenty of friends
31. One is sometimes strongly tempted to this a braggart
33. Solely
34. How often do many of us this for things which we cannot afford!
35. The success of many a German this in the war has been largely due to Fifth Column activities

CLOSING DATE, AUGUST 16th.

N.B.—The Entry Fee in this Competition is Re. 1 for 2 Entry Squares and Entry Forms will be published in the issue of August 4th.



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ONLY ENTRY FORMS CUT OUT FROM

"THE ILLUSTRATED WEEKLY OF INDIA"

of August 4th will be accepted.

CLUES DOWN

2. Regret
3. Careless correspondents often send their letters thus
4. One often needs to exercise one's this when attempting to pacify hysterical person
5. Slippery fishes
7. It seems to be Hitler's firm conviction that the Jews deserve no this in the world
8. It is often better to ignore a savage one
12. Terror often causes these to be distorted
13. Typical Englishman is popularly reputed to be extremely fond of this
15. When we are young we often this foolhardily
16. Difficult problem
18. A desire to alter him sometimes causes a woman to this a man
19. Jumbled spelling of *chorale*
21. The older you are the more necessary it is to exercise discretion when you do this
22. Often a man's best traits are revealed when he is this
23. Reception-room
26. Frame of the head
28. Reversed spelling of word meaning *lost*
32. Contrivance used for washing ore

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The EDITOR'S MAIL

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

Hamid-Kashmiri (Dar-es-Salaam)

Can you tell me why Jamuna and Barua have left New Theatres?

Probably to prove that they don't need the New Theatres' trade name to be recognised as great artists. I think, both will do well without New Theatres.

A. S. P. Bhimji (Dar-es-Salaam)

Do you think Motilal would have been a better hero in "Kangan" than Ashok Kumar?

Of course! But Ashok was not so bad. He seemed to match well with Leela Chitnis.

M. N. Tanna (Pretoria)

Who was that tall man who acted in "The Only Way"?

Sheik Mukhtar, 74 and odd inches! You'll see him in another picture of Mehboob at the National Studios.

Why do some of the readers of "filmindia" ask silly questions?

Because they are fools.

Is "The Rains Came" an anti-Indian picture?

No! It is too stupid to be anti-anything.

I don't think as much of Maya's acting as I think of Padma's. Do you?

You have said it.

Which is the better picture between "Pukar" and "Admi"?

"Pukar" was a better money-maker. "Admi" was a better picture.

Why do you dislike Surendra?

I don't. He is quite a polite guy when not in pain. But he has to work better, for me to like his acting.

Y. Krishnaswamy (Bangalore)

I have a good personality. I know Kanarese and Tamil. Please help me to join a good company, I will bring you good name.

I know you will. But what am I to do with a good name. A good name in the film industry doesn't pay grocer's bills. I tried that sort of stuff for some time but no one seemed to appreciate it and the grocer wouldn't wait. So I can't risk it again.

S. S. Venkateswarrao (Vizagapatam)

Who is the best and highest paid director from the following: Kardar, Jayant Desai, Chaturbhuj Doshi, Sarvottam Badami and Manibhai Vyas?

After "Pagal", Kardar takes the place of honour, though Jayant Desai would be a close second. In earning Kardar leads easily. He gets Rs 2000, a month free of income-tax. His solicitor wrote to me so and it can't be disputed.

S. K. Sinha (Patna)

The beautiful voice and the fascinating personality of Meera has stolen my heart. Can I meet her?

Oh, you want to surrender the rest to recover your heart. Let Meera keep it. The heart is after all so harmless.

N. V. Naidoo (Natal)

I desire to have a girl pen-friend among the stars. She should be about 22?

Write to Miss Bibbo of Circo Productions, Bombay. According to her producers she is far below 22. (vide "Sohag").

K. Vasan (New Delhi)

Is it possible for me to correspond with the female stars (not with any bad intentions)?

Of course not! We always begin things with all good intentions. It is the female who misunderstands. I wouldn't advise you to take the risk.

J. Osman (Pretoria)

What mark is that on Motilal's face?

Which one do you mean?

On the sets of "Puja" a National picture directed by A. R. Kardar, Mr. Baburao Patel is caught perusing the shooting script.

Shobhana Samarth is evidently the wife in "The Husband" being produced by Hindusthan Cinetone.

J. H. Suleman (Pretoria)

How many classes of films are made in India?

Three—good, indifferent and rotten.

How do they differ from one another?

In their degree of stupidity.

Don't you think you are a fool not to have visited South Africa while on your world tour?

I don't regret it, having read your letter. I am a modest man and I don't like being conspicuous.

M. H. Haji (Burhanpur)

Please name four first class pictures produced in India so far?

'Vidyapati', 'Adhikar', 'Admi' and 'Pagal'.

R. P. Pahalwan (Bhopal)

Writing about "the only three great directors of India" Ahmad Abbas has forgotten Devaki Bose. How could he forget pictures like "Sonehra Sansar" and "Vidyapati". What is your opinion? Is he not one of the great directors of India?

In my opinion he is. Ahmad Abbas probably doesn't think so. Why should I try to convert him? I liked both the pictures you mention and on those two pictures alone Devaki Bose can claim to be a great director. Ahmad Abbas may not agree but I think so.

In which picture has Kanan Bala given her best performance?

The first and the last time I liked her was in "Vidyapati".

K. Srinivasan (Coimbatore)

Nowadays, when the film industry in India is catering for the audience rich, sumptuous and extravagant dishes, a friend of mine has produced a modest and homely dish of mere pepper water and rice. How best to push it in exhibition in the North?

Send us a sample of this homely dish which your friend has prepared. In the film language it is called a trailer. Let us first see how hot it is.

Cassim Osman Alli (Pretoria)

In which company is Miss Zubeida now and what is her latest release?

The last release I heard of was a boy. I don't know the latest. She is no longer in the films. She is now a housewife, and what she once acted she is now living.

Dr. Wazir Chand (Jullunder)

How would you rank the following pictures: "Woman" "Dnyaneshwar", "Chingari", "India To_day", "Azad", and "Zindagi"?

Exactly the way you have done.

Even Ashok Kumar has started doing this in Leela's car. Well, people must progress. We'll know what the secret is in "Bandhan" a Bombay Talkies release.

K. V. Hannurker (Raichur)

During leisure hours what games are generally played by the actors and actresses?

That depends on the environments in a studio. Cards and badminton are popular in some studios but in others there are plenty of games between a wink and a spooning.

Are there any sportsmen among the film artistes?

Oh yes! Motilal plays rummy and goes motoring for accidents. Surendra rides horses and finds himself in a hospital. Bibbo goes to the races and loses for fun. Shobhana Samarth plays tennis to get herself photographed. Chandramohan backs horses and makes thousands (according to him). Only we don't see them. Sohrab Mody goes hiking with his caravan of stars and collects caskets and addresses. Naseem goes motoring and meets a snake. Nadia does deep-breathing—the result is obvious. Barua goes elephant-riding to tease the elephant. Madhuri goes in for new coiffures and looks funny. Mubarak practises cross-country running and adds more weight with every run. Meenaxi goes in for the swimming costume—the swimming part being beyond her. From the rest several suffer from occasional sexual constipation and go long distance travelling to Ceylon and other places. The nearest favourite resort is a certain hospital in Santa Cruz. Oh, yes! And they are all sportsmanlike the way they take my criticism.

Once Shantaram had announced that he would produce a picture in English?

That was once upon a time.

R. N. Katiyar (Fatehgarh)

May I know the address of Ahmad Abbas.

11 p.m. to 9 a.m. Patanwalla Building, Byculla, Bombay—10 a.m. to 5 p.m. "Bombay Chronicle", Fort, Bombay. Whereabouts unknown between 6 p.m. and 11 p.m.

J. S. Kumar (Cocanada)

There is a rumour that Shanta Hublikar married a millionaire?

For her sake, I wish it is true.

Where is Nandrekar working now?

He is given a lead in "Hindusthan Hamara" a Ram Daryani Production.

Dharamdas Menghraj (Karachi)

Is it true that Modhu Bose is producing "Raj Nartaki" in English? Who is the heroine?

Too true! And who could be the heroine but the charming Sadhona Bose?

Abid Aslam (Bangalore)

After seeing Prithviraj in "Chingari" and "India To-day" I hope you will not make the most of Baburao Pendharkar as the greatest character actor of India?

I won't.

Jaswant Singh (Agra)

Please rate the talents of the following dialogue-writers. Arzu, Shore, Kedar Sharma, J. S. Casshyap, Indra, Narottam Vyas and Madhok?

Taking into consideration their recent work, the order in which you have mentioned them can be taken as a rating of their talents.

What is your opinion about "Naked Truth" produced by Bhavnani?

That is one picture I have no opinion about. To tell you the naked truth, I couldn't stand it for more than ten minutes.

V. Srivastava (Cawnpore)

Is Leela Chitnis married? If so to whom?

Yes! Married to one Mr. Gvalani, a film distributor.

Dharamdas Menghraj (Karachi)

Don't you think that Prabhat should give some rest to the saints?

Sinners always rush to the saints.

JYOTI, the sweet siren of "Woman" comes again in "Sanskar" a National Studios picture

'T WAS A SHOCK TO HER FAMILY AND FRIENDS,

WHEN MEENAXEE DECIDED TO.....
TO KNOW HER SHOCKING DECISION SEE

Story:
P. K. ATRE

Direction:
K. NARAYAN KALE

नवयुग चित्र

Producer:
BABURAO PENDHARKAR

Photography:
PANDURANG S. NAIK

NAVYUG'S MAIDEN OFFERING

LAPANDAV

AN ENGROSSING SOCIAL SCREEN PLAY ENLIVENED WITH DELIGHTFUL HUMOUR AND LILTING LYRICS

Starring :

MEENAXEE **VANMALA** B. A. B. T.
WINAYAK **BABURAO PENDHARKAR**
SALVI **PAWAR**

RUNNING TO CAPACITY HOUSES AT

NEW WEST END

TALKIES—BOMBAY

NAVYUG'S NEXT:— "?" A WINAYAK PRODUCTION

Starring : LALITA PAWAR, MEENAXEE, WINAYAK, D. MALWANKAR, BABURAO PENDHARKAR and SALVI

Distributors: **PEERLESS PICTURES 116, CHARNI ROAD, BOMBAY 4.**

OLIVIA de HAVILLAND——

If beauty could kill, here is the sweet Warner "Killer". She is a great favourite with Indian audiences who rush to see her pictures.

Our Review

Director Kardar Gives His Best Picture!

"Pagal"—Ranjit's Streamlined Production!

Prithviraj Gives Supreme Performance!

Here is a picture that makes you forget Hollywood for a moment: It has that streamline-touch which makes Hollywood pictures smart and clever.

It has a theme that intrigues and entertains. Its development is psychological and within natural limits of intellectual understanding. The main motif of the drama is love—love within the heart of Dr. Vasant or for that matter any doctor or any human being. And we are shown how this love passes through indifferent environment to emerge as an all destroying fire that maddens the man who struggled to harness it.

THE IMAGINATIVE HERO

The hero of the story is a well-known doctor, young, handsome, popular, honest and imaginative. He is in charge of a mental hospital and strangely enough he is also popular with his mad patients. He is the only son of his parents—two simple minded, well-meaning folks who, in their utter sincerity of love, wish to get him married well.

A combined photograph of two sisters is shown to the young man. He falls in love with one but somehow the parents misunderstand and get the other married to their son.

On the wedding night, the tragic mistake is discovered by the hero. He runs out of the bridal chamber and out of the life of the woman who had become his wife.

PRISONER OF CONVENTION

Though spiritually a stranger to his companion, the man is compelled to live in the parental home and pursue life with a pretence of apparent satisfaction. The honest doctor is too imaginative and of too fine a fibre to accept this compromise. The sight of his wife reminds him of his love for the other sister. Very soon this love kindles a desire.

PAGAL

Producers: *Ranjit Movietone*
Story and Dialogues: *A. R. Kardar*
Cinematography: *Krishna Gopal*
Audiography: *P. C. Subedar*
Music: *Khemchand Prakash*
Cast: *Madhuri, Prithviraj, Charlie, Khatoon, etc.*
Released at: *Imperial Cinema*
Date of Release: *5th July, 1940*

Director
A. R. Kardar.

This desire gives predominance to the evil inherent in every man. The erstwhile glowing flame of love that had warmed the heart now becomes a fearful fire fed by desires

THE DEVIL IS BORN

The young doctor rushes to his mind to find relief. Obsessed by desire the mind suggests only destructive methods. The doctor uses his knowledge of medicine to make his love-bird a helpless victim of his science. In the cradle of desire, the devil is born.

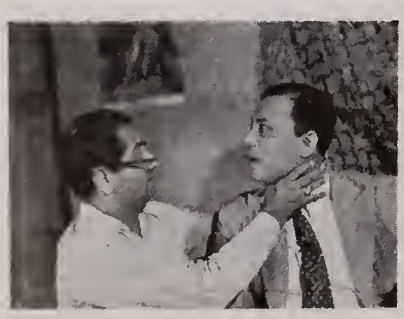
He injects a medicine and makes the girl mad and in her madness as his patient makes love to her. His assistant stumbles against the truth and tries to save the girl. The doctor gets furious, loses control of himself and goes mad. The girl is saved but her sister—the wife—is throttled to death by her mad husband.

One more young man gone west because two foolish parents did not study their son's problem from his point of view and in their blind affection thought that they could not do any thing wrong. Was he not their only son? They knew as parents what was the right thing for him. This idea ingrained in parents through ages is often responsible for major tragedies in the lives of our young men.

THE SOCIAL IMPORTANCE

The modern youth, specially during this transitional period between orthodoxy and modernity, is a problem to be individually studied in the light of the day to day developments. The sooner the old-fashioned parents realize this truth the better will be the lot of our dreamy youths who in their thousands either shamefully compromise with life or commit suicide. Half the tragedies in the joint Hindu

A DIRECTOR AND A JOURNALIST—BEFORE AND AFTER "PAGAL"



Directors don't seem to understand that journalists need good pictures to be friends. Here's what Kardar would have liked to do to Baburao Patel

But perhaps wouldn't risk it as Baburao Patel is equally capable of the same thing.

So Kardar produced a good picture like "Pagal" and met Baburao this way. And it is the better, way.

families are due to the orthodox outlook being applied as a measure of judgment to modern problems.

PRITHVIRAJ BEATS ME

In the symbolic role of Dr. Vasant, Prithviraj has lived his part and in doing so has made me swallow my own words: "Prithviraj can merely act but I doubt whether he can live his part." From "India Today," through "Chingari" to "Pagal", Prithviraj has gone from one great performance to another.

His artistry is supreme in this picture and admits comparison with the best talents in Hollywod.

Knowing that pictures are shot in stray bits and with sequences topsy-turvy, it is marvellous to note the psychological continuity of the progressive madness maintained by Prithviraj from scene to scene till it reaches the supreme climax of a riotous melee of emotions.

Never before has the Indian screen recorded such a great performance which has given India its truly great actor.

OTHERS ECLIPSED

Prithviraj's performance so completely covers the screen and the mind that one does not notice the faulty and unpardonable accent of Madhuri nor her immobile Anglo-Indian features, nor her inelegant and entirely unsuitable coiffure all of which contribute against the actual requirements of the role she plays.

Perhaps her most important role, Khatoon has played in this picture. While her effort was sincere, it fell far short of the ideal and only proved the strict limitations within which her talents can be framed. She killed many a good situation because of her inability to reach the intensity demanded.

Sitara once again acts the sophisticated college girl, a role for which she is not born, and does everything that a college girl does not do. However, her bit in the costume sequence of Romeo and Juliet is quite good.

For once Charlie's antics were correctly framed and because of the slight dose and restraint, the performance looked quite appropriate and became popular even among the intellectuals.

KARDAR'S GREAT DIRECTION

The greatest thing, however, about the picture is the direction of A. R. Kardar. After the fiasco in "Holi", he has come on surprisingly well with a stunning piece of work which is at once great and imaginative. Incidentally, this picture is his best directorial effort in his long career. The picture is not only a brilliant study in technical excellence, but is outstanding in the psychological use of the camera and the lights—not to mention the clever use of the scissors.

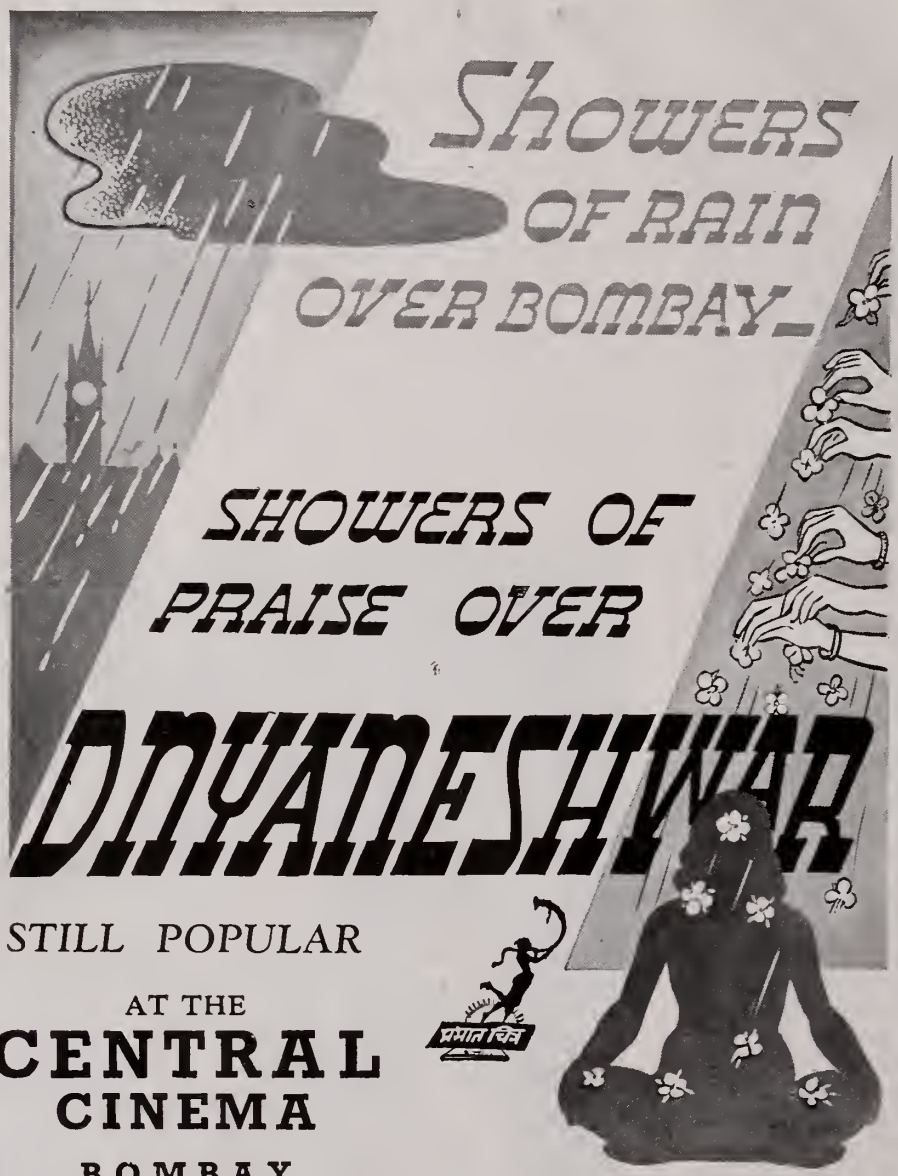
"Pagal" is Kardar's best. The other two good ones I liked were "The Kick" and "Chandragupta."

The photography, while being least obtrusive, gives life to the picture. Though I wished the theatre had used a high intensity arc and had reproduced the sound better.

The songs in the picture have nothing much to recommend but the dialogues can be called brilliant in parts and good generally.

Well "Pagal" is a picture you must not miss. It is our first streamlined photoplay and you will like it in spite of yourself.

In "Pagal" Madhuri is seen again to the utter delight of her numerous fans.



NEXT IS

V. SHANTARAM'S

"PADOSI"

FAMOUS PICTURES LTD.

BOMBAY, DELHI, BHUSAVAL & BANGALORE.

Shantaram Invades The South

Wins a Million Hearts But Leaves His Own Behind!

Mammoth Crowds Welcome India's Greatest Director

The South Pays Its Supreme Homage To Art!

(By: Our Special Correspondent)

MADRAS, 14th July 1940.

A reception worthy of a royal visitor was given by the South to Director Shantaram of Prabhat, when he visited Madras recently to inaugurate the Prabhat Talkies.

In the words of a reporter of a local paper, a better reception was previously given only to Mahatma Gandhi when he toured the South.

Reports of our special correspondent who accompanied Mr. Shantaram without his knowledge and the photographs of the mammoth gathering that welcomed the great Director prove that never before, with the one distinguished exception, did the South display such a wild enthusiasm and deep reverence as was shown towards Mr. Shantaram.

In welcoming Shantaram so warmly, the South has raised the status of our film workers and given to our film industry a new position in par with the other important industries in the country.

Shantaram's personal popularity, accentuated by his loveable little tricks at which he has been a past master, proclaimed to the world the possibility of even film directors becoming national heroes, if in their work they set for themselves the high ideal of producing progressive and purposeful pictures for the uplift of the country socially, culturally and economically.

"SHANTARAMJI-KI-JAI"

As the Madras Mail steamed into the station, on Sunday, 14th July, even before it stopped a thundering roar of "Shantaramji-Ki-Jai" greeted the bewildered visitor, who knew within a moment what was waiting for him.

All along the route Mr. Shantaram had tested the several affectionate samples of his popularity when people woke him up at odd stations in the dead of the night to garland him and present him with green limes as concrete evidence of their love and sincerity for him.

The homage all along the route, however sincere, had kept him awake and when he heard "Shantaramji-Ki-Jai" and looked out of the window at Madras and saw the huge crowd waiting with anxious enthusiasm, I saw him form "My God" with his lips. But Shantaram the glamorous director of Prabhat is too polite to express any annoyance, however pressed.

Mr. Shantaram making his inaugural speech at the Prabhat Talkies.

Mammoth crowds welcomed the great Indian director at the station. Mr. Shantaram is seated in the car.

Shantaram sees a little more of Mr. Sarathy in this puja costume.

In a minute, he was back into the saddle of a great director who had to receive the homage of thousands of unknown friends.

The train stopped. And every one—and they were over two thousand on the platform—rushed towards the carriage where Shantaram stood in the door.

The next fifteen minutes confusion ruled. Garlands, garlands and more garlands.

No one cared who was garlanding whom, as long as they all garlanded Director Shantaram of Prabhat.

HER TEARS OF HAPPINESS!

In the corner of the compartment sat Mrs. Shantaram overwhelmed and with tears of happiness. No longer could she call her dear husband her own. She had to share him with the world. The millions that had made him big and come to demand their share of him and because they demanded it with unequivocal affection, she had to surrender to them her proudest possession hitherto.

In that moment, she realised that no longer did her husband remain a master of a home or a citizen of Poona. He had become a pillar of a nation and he could not be tied down to a household, however affectionate and happy it be.

Mrs. Shantaram did give her husband to them who made him, but not without a tear. Amidst the surging crowds she was quietly led out to the car and taken to their residence in Madras.

PROTECTED BY HIS WINNING SMILE

Shantaram was delivered to the crowds. Even his wife had left him. He was now alone with an overwhelming burden of responsibility on his shoulders.

Autograph hunters, press photographers, newsreel men, reporters, Industrial representatives—one and all rushed forth to meet one man.

They shook his hands, they caught his coat, they climbed the rails, they shouted themselves hoarse with 'Shantaramji-Ki-Jai", they threw flowers at him, they even sniffed the air about him. Mr. Shantaram had come. And the expectancy of years was unleashed. The love that was stored through "Amar Jyoti", "Amrit Manthan", "Duniya-na-Mane" and "Admi" now burst out.

Call them all mad if you like—they were mad for a man who richly deserved it.

How did Shantaram receive it all? In the words of K. Subramanyam "He is born with a winning smile and no wonder they all love him."

Yes, that winning smile caught the affection and kept it, for, Shantaram has left Madras more popular than ever before.

The slow painful walk to the car, the snail-like progress of the car through the crowds, the shouts of "Shantaramji-Ki-Jai", flowers and more flowers, the mad rush for a 'darshan' and other exhibitions of affection continued for another hour till the car in which Shantaram sat went out of sight

It was the homage of unknown friends. As Jagannath Patel who accompanied Shantaram aptly puts it "It was humanity's supreme homage to Art."

They couldn't do it better. Thanks South India!

At the Prabhat Talkies. Second from the left: Mr. J. J. Patel, Mr. Shantaram, Mrs. Shantaram and Mr. Sarathy.

Prabhat Talkies Is A Thing Of Beauty

"The Public Is Our God" Says Shantaram

Shantaram Declares The Theatre Open

"Are you aware that it is your appreciation of our work that gives us the highest satisfaction and encourages us on to greater effort? To us, artistes, producers, directors, actors and others in the motion picture industry, the Public is one God whom we try to please and whose kind consideration we always accept with gratitude", said Mr. Shantaram whilst inaugurating the Prabhat Talkies, Madras, on the 15th July, 1940.

With modesty characteristic of the man, he continued "Prabhat has always attempted to serve the high and noble purpose of heralding the dawn of our land and it will always live up to the highest and noblest sentiments that have actuated all its efforts. I do not for a moment intend to suggest that we have reached the goal of our ideals; we have, as is only human, faults and shortcomings in our work, and our greatest success will depend upon your co-operation with healthy, helpful and constructive criticism, which is not only ever welcome, but will urge on us to the highest ends of our work!

Stressing the higher purpose of the film he said, "It has long been recognised that the film has a purpose, besides mere entertainment—that it has to educate public taste and opinion and elevate its ideals and morals."

Prabhat Talkies—the best theatre in the South is equipped with the Lansing Sound System. Mr. Shantaram declared it open on the 15th July, 1940.

Declaring the theatre open to the public, he continued, "The Prabhat Talkies is the latest house of entertainment in Madras. This building typifies the progressive spirit which animates those in charge of public entertainment activities in this city. A thing of beauty is a joy for ever. The Prabhat Talkies, you will agree with me, is a thing of beauty."

Mr. C. P. Sarathy, Mr. M. T. Rajen and Mr. Jayantilal Thakore—proprietors of Madras Theatres and of Prabhat Talkies.

What "Sunday Times," Madras says:—

"Madras film journalists gave a modest but loving reception to Prabhat's ever-smiling, charming ace director Shantaram last Wednesday. Chagrined were those who had come rehearsing speeches, while all were sorry the great man wouldn't speak. Said one journalist in bright consolation: "Man-bites-dog" is news. If Shantaram had spoken, it'd be just news. His not speaking at a film journalists' reception is news extraordinary. It's a scoop!"

"Feted practically to indigestion, lionised to a degree that might have turned the head of a lesser mortal and kept busy on engagements virtually to insomnia, the tireless considerate and appreciative Shantaram spent a packed five days of stardom as a visitor in Madras. And he never asked either for sleeping draught, indigestion pills or an aspirin tablet!"

Shantaram on The Air

Once stopped by a wooden board now stopped by its thought!

Describes The Process of Becoming Great

MADRAS, 17th July '40.

"No admission without permission" was the first prominent board that stared at me, when in my teens, I made my way to a studio" said Mr. Shantaram during the course of his broadcast arranged by the A.I.R. Madras, on the 17th night.

"Since then',, continued Mr. Shantaram, "I have got into a film studio physically, but still a small voice within me tells me that I have yet to gain entry."

Mr. Shantaram described his early efforts to gain an entrance into a film studio and still felt grateful to Mr. Baburao Pendharkar for the guiding hand which was given to him once.

Describing his first work as an artist in a silent picture, Mr. Shantaram continued, "It will show you how charming that first engagement in a leading role really was, when I tell you, that I kept out of some pictures which followed while I did extras in many others. All the time I was utilised as a jack-of all trades in the studio and spent gruelling hours in all the departments—running up the ladder to fix a set-confined to labs for hours on end with processing work, cranking the camera at odd hours, wiring up the electric connections, editing films, and facing the camera for all odd roles. Only after all that I decided to take the motion picture as my career."

It is a between-you-and-me photo of the great director moving about. The man looking like Rajagopalachariar (without smoke glasses) is in fact Mr. Jayantilal Thakore. Forget that smile of his. It is always there and is given gratis.

The South Indian Film Chamber of Commerce entertained Mr. Shantaram. In the centre is Mr. Shantaram with Baby Saroja.

Advising the newcomers Mr. Shantaram said, "To those young men and women who seek permission to enter this industry, I warn that it will not be a bed of roses. It is bound, for a long time, to be a bed of thorns—if hard work and industry should be termed a bed of thorns. But it will give ample scope for the play of idealism and provide unlimited room for service."

The Memories Shantaram Brought Home!

Recommends Lansing Sound - Admires Madras Journalists - Meets Filmindia Readers - Returns A Sadder Man

(Exclusive Interview For "Filmindia")

"It was one sweet dream to me" said Shantaram when asked about his visit. "Everyone was kind to me. Everyone was good to me. And I often asked myself "Why?" Had I really done something so great? I have not yet found an answer beyond the one impression that people in the South are noble-hearted and as I was their guest they did all that can be done to make me happy."

* * * *

"Yes, the tour was a success. My box-office value went up", said Shantaram laughing, "when I went they gave me limes but on my return trip, I had baskets-ful of oranges."

* * * *

"If you say, I have won a million hearts" retaliated Shantaram, "what about my heart which I have left behind. Glad, I went. I know more of my countrymen—how noble, kind and great they are."

* * *

Knowing that a new sound system was being tried in India for the first time in Prabhat Talkies. I risked a question: "What do you think of the Lansing Sound?"

"I think it is great" said Shantaram and then reflected a little and continued "I think it is clear and beautiful. It should be in all our theatres. And I should like its agents to fix a price which would make it possible for even the small cinemas in our villages to purchase it. The Lansing Sound System has, in my opinion, a great future in India."

* * * *

"Did you see any local pictures in Madras?" "Yes, I saw "Sumangali," said the great director, "In my opinion, it is a beautiful picture, with very good technique and suitable performances. Particularly Mr. Nagayya's performance was superb. I'll take a long time to forget his work. He didn't act, he lived his part. If "Sumangali" is to be taken as a standard of production the South Indian film industry has progressed a lot."

"They have good screen faces there and very good studios and good technical talent and with a little luck, they should give everyone a good competition. I wish they do."

* * * *

"Did you come across "Filmindia" anywhere?" I asked.

"Ask me another. I couldn't dodge your readers. They will probably report to you" said Shantaram. And the readers did. Shantaram is probably afraid of the other producers, but our readers are not.

"The kindness was so overwhelming that many a time, I was ashamed of myself" said Shantaram describing his grand reception by the people of the South. "There was something more than mere hospitality in it. There was love in it. There was faith in it. And all this made my heart tremble. So many times, I prayed to God to give me courage to live up to all this. If I fail in the future, I won't be so much worried. Failure is a part of success and I have failed so many times before. But the thought of letting down so many people, shattering their faith in me, disappointing them, almost kills me. I have returned a sadder man. And only the love of those who received me so well can support me in the days to come."

* * * *

"What do you think of the journalists in Madras?" I ventured.

"Why go to Madras to meet a journalist of the South?" said Shantaram in reply, "Don't we have them all over India? Journalism is a profession of letters and few can beat the educational attainments of the South. The men I met in Madras were smart and quick. Too often, they anticipated my replies and in the film field with its technical nature, I think that is excellent work. They were polite and considerate but what I admired most was their poise consistent with the traditions and dignity of their calling."

* * * *

"Do you think of going on a North Indian tour?"

"Well, after 'Padosi' perhaps."

At the Hotel Connemara, the producers of the South gave a gala dinner in honour of Mr. Shantaram. Mr. Shantaram is seen here telling them everything but his secret of success.

Milestones of Memory

A milestone of memory in silver. They gave this to Shantaram so that he can look back and remember Prabhat Talkies.

A THREAT

As the train moved, Baby Saroja, the great little star of the South shouted to Shantaram,

"I shall learn Hindi and join your studio." In that sweet threat the little girl gave her big heart away.

Come, Saroja, come and join Shantaram. He alone can frame your genius in a world setting. As a child of Art you are as much our daughter as of the South.

A PROMISE

"Though he goes away, he will soon give us "Padosi", said a member of the farewell party.

Like the American, Shantaram didn't say "Sure, old boy" but like a true Indian he kept silent. The remark made him realize his greater responsibility.

THE BLUSHING SECRET

At the reception given by the Maharashtra Mandal at Vepery the young, beautiful and talented Miss Anand Rao found out Shantaram's secret of success. Pointing at Mrs. Shantaram she said, "There, she is, the secret of Shantaram's success and greatness."

The "secret of success" blushed and Shantaram got a glimpse of his early wedding days.

INVOKES SAROJA'S BLESSING

When Shantaram asked Baby Saroja in which picture she was working then, the little star replied "Kamdhenu."

Up went the hands of the director in a prayer: "Grant me the boon of greater success in Art, little Goddess."

"Tathastu" said Saroja.

AMATEUR THIEF?

At the Madras station some one passed a photo of Shantaram and asked for an autograph. The man gave his purse to hold below the paper. Shantaram signed the photo but kept the purse in his pocket.

"Keep it" said the man, "I wish you would take my heart with it."

SHANTARAM RISKED A QUESTION

When Messrs. N. V. Chari and P. Balu, two readers of Tirupathi pointed out to Mr. Shantaram at Renigunta station an article in "Filmindia" Mr. Shantaram asked, "Do you believe all that is printed in this magazine?"

"Yes," replied both, "we consider Mr. Patel's criticism as the standard. And "Filmindia" is the only good paper in India."

Mr. Shantaram agreed.

60 MILES FOR A DARSHAN!

It was near midnight when the train reached an out-of-the-way station. Mr. Shantaram was sleeping in a first class compartment. Four people were frantically looking out for him. They met Jagan-

Here is greatness lying flat on the back. A really great man always makes a loving husband and affectionate father. Don't worry, all here don't belong to Shantaram—some are borrowed for atmosphere. But the 'weight' on the stomach is his and the loving mother who carried it once has shifted her sweet responsibility to the father. He takes it with a tickle.

nath Patel and asked: "Where is Mr. Shantaram?"

"He is sleeping and you can't disturb him now. He has had a tiring day."

"But we have come sixty miles for his darshan. We only want to see him for a minute."

That settled it. J. J. Patel, the smart, hustling businessman of Bombay couldn't imagine people coming 60 miles to see a man—and a film man.

"I guess you have a right to disturb him. Come, I'll take you to him."

And they met Shantaram. Hadn't they come for it?

WHO SAID "NO"?

B. L. Khemka the Calcutta producer told Mr. Shantaram; "In Calcutta also, there are numerous admirers of yours."

Was that an invitation?

BELIEVE IT OR NOT

At the Connemara dinner a man asked Shantaram: "Who can be an actor?"

"Everyone is an actor" said Shantaram. "When you go home and you want something from your wife or want her to do something, you play up to it. And when she does what you want, you are a good actor. Acting begins in the home. Every man is acting every minute for some reason or other."

That guy Shantaram is a smart one. He has a reply for everything.

RIGHT FROM THE HEART

At the inauguration of Prabhat Talkies, an old man—who looked like a Brahmin—came close to Shantaram and said, "I bless you my son. May you prosper and let not that smile die from your handsome face.'"

All that Shantaram could do, was to choke off a tear. The great director was visibly moved.

THE REAL PRODUCER

Someone asked Shantaram why he had sent away good stars and why did he not take new stars.

"We are motion picture producers" replied Shantaram, "And not star producers."

Helping her to greater heights. Go up yourself, Shantaram, and the wife will follow as a Hindu wife has done through ages. You must lead the way, old boy. Go ahead, the world is yours today.

The Diary of a Great Director

13TH JULY

Grand send-off at Poona station by Studio Executives. Umpteen minor receptions at several train stoppages. Time not recorded, but every hour seemed to be a good hour to those who came.

14TH JULY

Arrival in the evening at Madras. Grand reception by the trade and the people of the City.

Another reception at the local residence.

15TH JULY

Newspaper interviews, press photographers, etc., in the morning.

Attending "Satya Narayan Pooja" at Prabhat Talkies. Inaugurating "Prabhat Talkies."

Dinner with Mr. S. Satyamurthy, Mayor of Madras.

Return visit to Prabhat Talkies for public appearance.

16TH JULY

Reception by Maharashtra Mandal at Triplicane.

(Contd. on page 30)

Lansing Sound System For India

Shearer Horn For Living Sound

Some Reasons Why "Prabhat Talkies" Took Lansing Sound

AMPLIFIER CABINET 24c (front cover removed)

The name Shearer is synonymous with the best in sound. That is why you will find Lansing Shearer Horn Sound System installations in practically every country throughout the world. It will pay you well to give a serious consideration to the profit possibilities of this well-known line.

The ideal sound system for every theatre, both large and small, is one which operates so smoothly, with an even uniform response throughout a long tone range, so free from extraneous noises, echos, and distortion, that the patrons never become aware that the sound is produced mechanically. The Lansing Shearer Horn Sound System is just such a sound system. Two years' of extensive research followed by intensive testing have gone into the development of this system. During this period every make of loud speaker on the American market was exhaustively investigated in conjunction with every possible style of horn and baffle. The present Lansing Shearer Horn Sound System was the outcome.

Lansing theatre sound reproducing systems are manufactured by the makers of the well-known and internationally used Lansing-Shearer two way horn systems. The name Lansing has long been associated with the ultimate in loudspeaker reproduction. The makers of this fine loud speaker equipment, after long and diligent research and development now come forth with co-ordinated theatre reproducing equipment which makes available, to all sizes of theatres, complete sound systems which maintain the same high standard of quality and dependability throughout.

Since then, as the result of direct, side by side comparison with the best competitive systems, the Lansing Shearer Horn Sound System has been installed in many of the finest theatres in the world. We unhesitatingly assert, without fear of refutation, that the Lansing Shearer Horn Sound System, as made by Lansing Manufacturing Company is the finest sound system that you can obtain for your theatre.

These systems are licensed by Electrical Research Product, Incorporated, under patents of American Telephone and Telegraph Company, Western Electric, Incorporated, and Electrical Research Products, Incorporated.

The Lansing Manufacturing Company now offer 3 complete sound systems as follows:

The "CHALLENGER" system for House seating up to 1,000.

The "METROPOLITAN" system for House seating up to 1,500.

The "PREMIERE" system for theatres seating up to 4,500.

A Shearer Horn System means satisfied patrons and increased profits and is sold in India by International Talkie Equipment Co., Queen's Road, Bombay.

Diary of a Great Director

(*Contd. from page 29*)

Tea Party by Vel Pictures, Velnagar.

Visit to different studios.

Dinner party by Mr. K. Subramaniam of United Artists at San Thome.

Reception by Maharashtra Mandal at Vepery.

17TH JULY

Party by Film Journalists of Madras.

Special show of "Sumangali."

Tea Party by Madras Theatres at Hotel Connemara.

Broadcast speech from A.I.R., Madras.

Dinner party by Madras Producers at Hotel Connemara.

18TH JULY

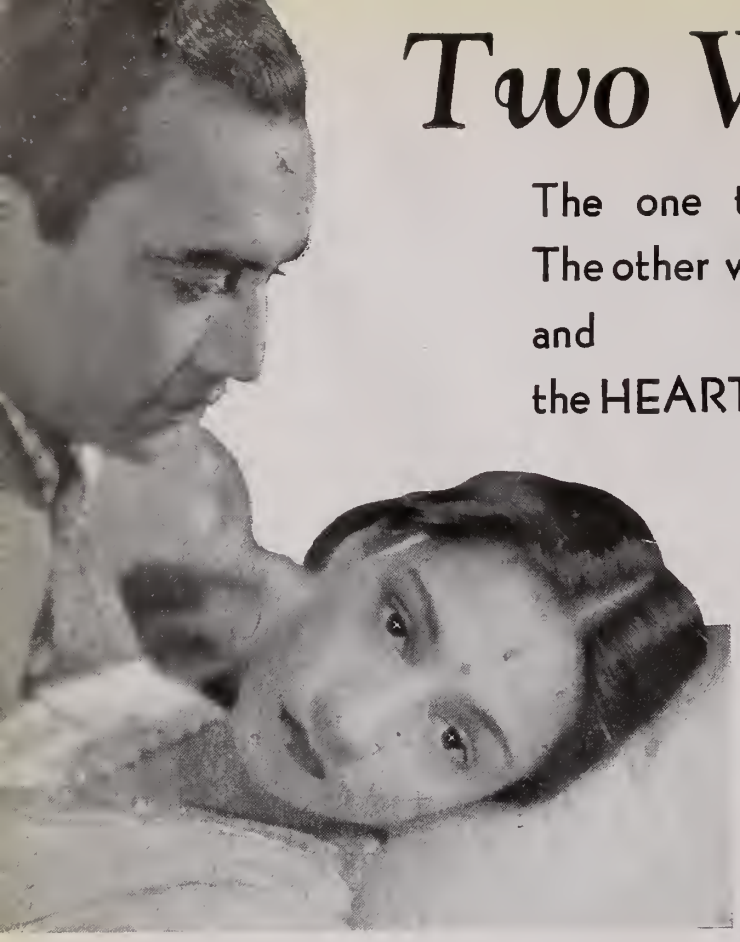
Morning: Departure for Poona.

KHURSHEED——

This charming siren of Ranjit will be soon on the screen in "Musafir" directed by Mr. Chaturbhuj Doshi.

Two Women ....

The one that has won his heart —
The other whose intellect attracts him —
and
the HEART triumphs over INTELLECT!



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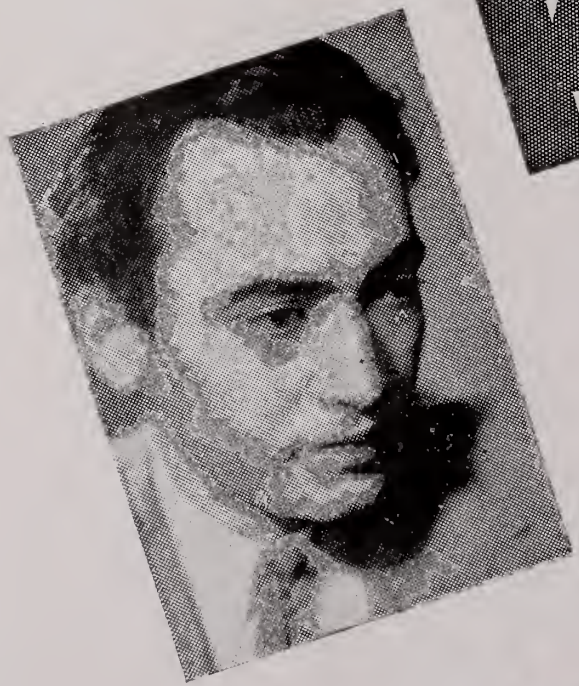

KISH

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M U

PRAT

Adapted from the original
of Pandit
ANUPLAL MANDAL

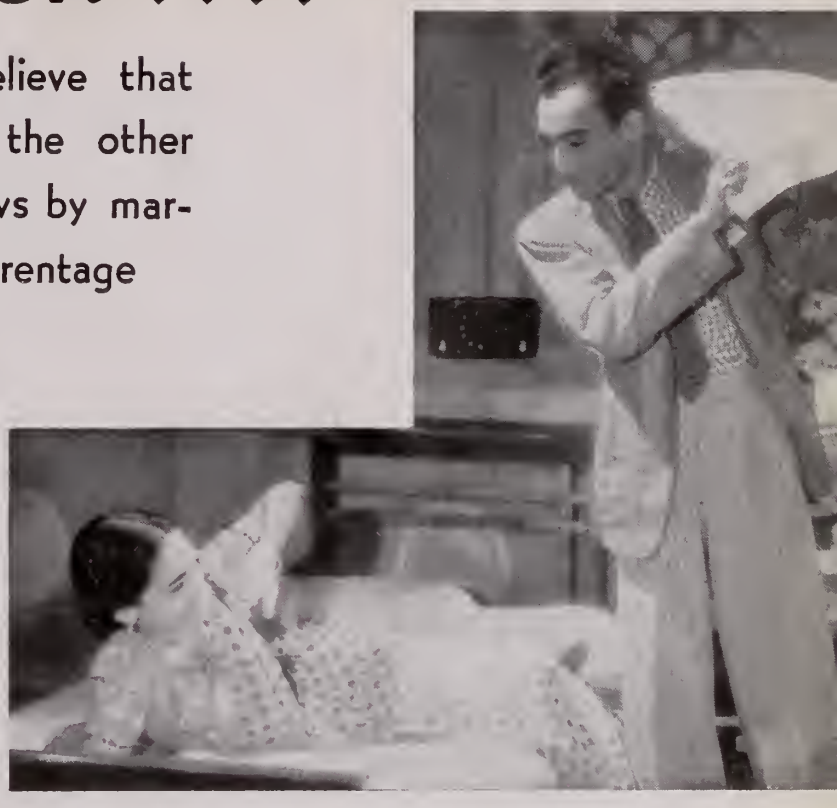
Direction
JUNNARKAR
&
MUBARAK

the Indi

A KISHORE SAHU

Two Men ....

While one cannot even believe that such a thing could happen, the other dares defy society and her laws by marrying a girl of questionable parentage



Conflict

RTRAYED

RANI

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EVI

Music
RAFIQUE GHAZNAVI

Cinematography
RAJNIKANT

tists Ltd

PRODUCTION

DURGA KHOTE——

We shall see this celebrated artiste in "Narsi Bhagat" the Prakash devotional picture coming to the screen.

ROXY—The Best Indian Theatre In Bombay

The Roxy—on which Kapurchand Brothers spent a hundred thousand rupees in renovating—has today become the favourite rendezvous of all film fans. It begins its new career with "Bandhan" a Bombay Talkies' production.

FILMINDIA'S agitation for better theatres has borne its first glorious fruit in the renovated Roxy Talkies, which has now become the best Indian theatre in the City. Incidentally, this is the only theatre in the town which now provides well upholstered seats in the second-class in a ticket of As. 9/-. That is a bold enterprise seeing that people who use these seats very often tear open the upholstery with pen-knives particularly when they do not like a programme. The renovated Roxy is a better theatre alround, being continuously charged with fresh air in addition to having numerous exhaust and ceiling fans. Beautifully painted in soothing colours, tastefully decorated with attractive mural paintings and comfortably furnished, the Roxy has become certainly our cleanest show-house in the City. Equipped with the Western Electric Mirrophonic Sound, the Cinema with its naturally perfect acoustics provides an ideal place for daily entertainment. The Roxy Estate is owned by Messrs. Kapurchand Brothers and the Cinema is directly under the personal management of Mr. Kevalchand N. Mehta.

THE COMPLETE INTERIOR DECORATION

of The

ROXY CINEMA

WAS DESIGNED AND EXECUTED

BY

WILLIAM JACKS & Co. Ltd.

DECORATING DEPT—

USING. SISSONS BROS — ENGLISH PAINT SPECIALITIES, FLATOMUR-BONOGLOSS-TUNGAMEL

SPECIALISTS

IN

FIBROUS PLASTER CEILINGS
INTERIOR DECORATION

AND

ALL TYPES of DECORATIVE
WORK BOTH PERIOD

AND

MODERN
SCHEMES & ESTIMATES
—UPON REQUEST—

TO,

WILLIAM JACKS & Co. Ltd.

BALLARD ESTATE — BOMBAY PHONE 22044

Three Magnates of High Finance

Mr. KEVALCHAND MEHTA

Mr. KAPURCHAND MEHTA

Mr. ZAVERCHAND MEHTA

Eighteen years back when Mr. Kapurchand Mehta first came to Bombay, all that he could get as his share from the world was Rs. 5 a month as an accounts clerk in a jeweller's shop. Today, he is the biggest financier in the film field whose transactions during the last ten years have gone into eight figures.

The jeweller who first took him on, could never have dreamt that in his five-a-month employee he had a multi-millionaire of the future. He sent him to Bangalore as his trusted lieutenant and young Kapurchand was soon earning Rs. 500 a month.

What could Kapurchand do with all that money? One thing he had learned in life was to spend less which he did by cutting down his needs. So he brought out his two brothers Zaverchand and Kevalchand and gave them a cap manufacturing business in Bangalore. Very soon that business also needed Kapurchand and he chucked his job and himself went into it. The cap manufacturing business grew and new lines in piece goods were added. And soon enough Kapurchand Brothers secured monopoly of Lalimli Woollen goods.

Money was coming in, whether the three brothers wanted it or not, and they had to meet someone to find new avenues of investments. Dr. Ambalal Patel who then controlled some theatres in Bangalore suggested to the brothers the possibility of financing the film industry. Thought has been action with Kapurchand who with his characteristic quick decision financed the Sagar Film Company which Mr. Chimanlal Desai had started.

It is a long way since and almost all companies including Ranjit, Paramount, Saroj, Hindusthan, Mahalakshmi, Saraswati, Jayant Pictures, Prakash, etc., have been financed by Kapurchand Brothers at one time or other.

Film finance is not such an easy job as it seems to be. It is a highly speculative pursuit in which there are more chances of losing money than of making it, especially so when the security offered is a picture that takes shape—certain or uncertain—after the finance has been spent, often in illegitimate pursuits by some irresponsible producers. Kapurchand's hard earned money had a tradition of stability and when producers trembled between success and failure, the three musketeers of finance poured in more money and saved the producers from crashing.

A hundred times during the last ten years has the Indian film industry been saved this way. And though Kapurchand made money doing so, one must still admire his courage and enterprise in lending money to such people who never earned money enough to maintain even a current account in a decent bank.

Today the business of Kapurchand Brothers is spread on three fields of activity; piece goods, film industry and real estates. As sole monopolists of the Cawnpore Woollen Mills in Bombay and South Mr. Zaverchand Mehta controls a very prosperous trade.

The film business which includes film finance, film distribution and exhibition in Bombay and Calcutta is controlled by Mr. Kevalchand Mehta—the youngest brother of Mr. Kapurchand whose sharp tongue and quick decisions are so well-known to our film producers.

The real estate and general finance are controlled by Mr. Kapurchand himself who as a man is perhaps the most modest amongst the financiers of the city.

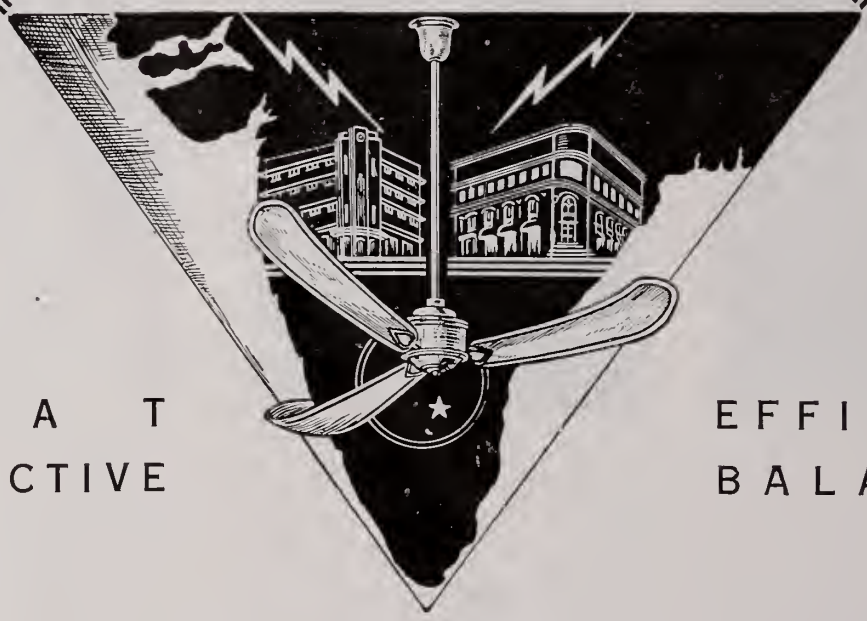
And yet eighteen years back Mr. Kapurchand Mehta was earning a pittance of rupees five a month. Could life be more romantic?

KEEP YOUR THEATRES

COMFORTABLY COOL BY

INSTALLING

"BOMBAY FANS"



N E A T
ATTRACTIVE

EFFICIENT
BALANCED

SMOOTH RUNNING, SILENT WORKING, LOW CONSUMPTION, CHEAP IN PRICE AND MODERN IN OUTLOOK ARE THE SALIENT FEATURES OF **BOMBAY FANS**.

GOOD NEWS

EXHIBITORS NEED NOT DEPEND UPON IMPORTED RECTIFIERS, TRANSFORMERS, BATTERY CHARGERS, DIMMERS, AUTOMATIC CURTAIN OPERATING APPARATUS AND FANS, ETC., ETC.

'MALIK' MANUFACTURES THEM FOR **YOU** IN BOMBAY. RECTIFIERS ARE WELL-KNOWN FOR ECONOMY, EFFICIENCY AND SIMPLICITY AND ENSURE STEADY ARC FOR PROJECTORS.

RECTIFIERS, TRANSFORMERS, CURTAIN OPERATING GEARS & FANS ARE INSTALLED IN MOST OF THE THEATRES IN BOMBAY AND UP-COUNTRY.

FOR DEMONSTRATION AND **TECHNICAL ADVICE** PLEASE APPLY TO:—

MALIK ELECTRIC WORKS

VICTORIA ROAD • BOMBAY 10.

T'Gram MALIKTRIC T'Phone 42248

Successful Showmanship

Rai Bahadur CHUNI LALL whose keen foresight and business acumen not only assured the success of Bombay Talkies but made the Roxy a successful theatre.

Six years back when Kapurchand Brothers took over the Roxy Cinema it had hardly any pictures to show. With a seating capacity of 1,100 people, which incidentally is the biggest Indian house in the City, the theatre was being wasted.

Mr. Kevalchand Mehta whose job it was to make it paying looked around and took stock of the film industry. He knew well that theatres paid only when they showed good pictures.

Beautifully situated on the Queen's Road within easy reach of the train, the tram and the bus and in a clean and respectable locality, the Roxy still had not earned a name for itself. Producers looked at the theatre and lost faith. But young Kevalchand was not to be beaten. He purchased "Achhut Kanya" outright from the Bombay Talkies and ran it successfully for several weeks at the Roxy.

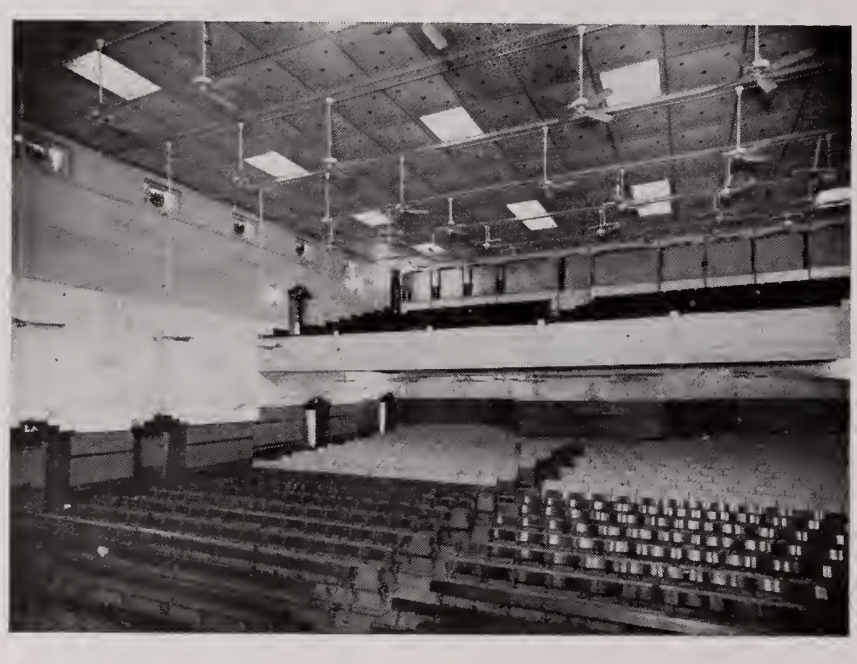
In a month Roxy had become the favourite rendezvous of all the film fans. The Bombay Talkies, Ltd.. guided by the business acumen and keen foresight of Rai Bahadur Chuni Lall, its General Manager, soon secured the theatre for themselves and till today the alliance effected five years ago has stood the test of time for mutual benefit.

Bombay Talkies, Ltd., who are our leading producers in the city and who have given to the film world pictures like "Achhut Kanya", "Bhabi" and "Kangan" are now again presenting "Bandhan" at the renovated Roxy. Looking at the Roxy today this picture is being presented under most ideal conditions in which entertainment can be enjoyed by all classes.

Kapur Mahal—Keval Mahal and Zaver Mahal—the three palatial buildings of Kapurchand Brothers, at Marine Drive, Bombay in the most exclusive quarter of the City. Don't they deserve them after sweating for eighteen years?

FURNITURE

That Adds Personality To A Theatre !
Made to Guarantee Maximum Comfort
With Long Time Service !
Turns Theatres Into Homes !



ROXY

BOMBAY'S BEST INDIAN THEATRE
has the
'Wimbridge'
TOUCH OF PERSONALITY !

◆

BETTER FURNITURE
makes
A BETTER THEATRE

E. WIMBRIDGE GETS
UNIVERSAL APPROVAL
GOLD MEDAL AWARDED

PARIS EXHIBITION
LONDON EXHIBITION
NAGPUR EXHIBITION
ALLAHABAD EXHIBITION
BOMBAY EXHIBITION
GRAND PRIX (ALLAHABAD)
GRAND PRIX (BOMBAY)

Wimbridge

MAKE FURNITURE THAT CATCHES THE EYE

INTERIOR ARCHITECTS.
PERIOD AND MODERN FURNITURE
MANUFACTURERS & DECORATORS

★

E. WIMBRIDGE & Co

SLEATER ROAD : : : : : BOMBAY

Agents for: **BURROUGHES & WATTS Ltd.**

ESTIMATES AND DESIGNS IN ANY PART OF INDIA SUBMITTED WITHOUT OBLIGATIONS.

THE ROXY

CENTRE PHOTO: The foyer of the theatre.

TOP PHOTOS: The beautiful interiors as they are today.

FURNISHED FOR COMFORT

Two and a half years back when Mr. Reginald N. Wilson secured the business of Messrs. E. Wimbridge & Co., he began with six carpenters but today eighty and odd that are working with him are not enough. Supplying several Indian Princes modern furniture for the hour must be a ticklish job. No wonder Mr. Wilson has taken Gold Medals, one after another. And now this furnishing genius has applied his supreme craftsmanship in furnishing the Roxy with the result that patrons of the theatre will secure home comforts while viewing their entertainment.

Mr. R. N. Wilson.

SPECIAL DECORATIONS

The Decorating Department of Messrs. William Jacks & Co. Ltd., has been responsible for the special decoration of the Roxy Talkies. The result without being too pretentious or costly is very pleasing to the eye. The main features of the decoration are two murals in the Indian style on either side of the proscenium arch—the arch itself being a distinctive feature serving the dual purpose of decoration and lighting. This work which was carried out so efficiently with the cinema open to the public all the time only goes to prove what can be done in the way of renovating old theatres of the city by the judicious employment of paint and plaster decoration.

DIMMERS

To intensify the beauty of the theatre it is equipped with a curtain with automatic shifting arrangement for this operation. This automatic curtain operating apparatus is manufactured and supplied by Malik Electric Works. This firm manufactures several other articles such as fans, transformers (high and low tension) welding transformers, rectifiers, battery chargers, dimmers and water heaters. From the number of fans, transformers, rectifiers, etc., which we find in almost all theatres in the city it seems that they have specialised in their jobs. It will pay the Exhibitors, to get in touch with this firm for all their requirements.

Only the Brave deserve the Fair . .

- - - - - - - and

Only a Bright Theatre

Like The

ROXY

Deserves a Beautiful Motion Picture

like

Bandhan

BOMBAY TALKIES'

Picture of Love - Life

STARRING THE BRIGHT SCREEN TEAM

★ **LEELA CHITNIS** ★ **ASHOK KUMAR**

WITH

★ **V. H. DESAI** ★ **P F. PITHAWALLA** ★ **SHAH NAWAZ**

★ **POORNIMA DESAI** ★ **SURESH** ★ **JAGANNATH**

RELEASE, 1 P.M., SATURDAY, AUG. 10.

IT TAKES THE PERFECT SOUND SYSTEM AT THE **ROXY** TO REPRODUCE THE DELIGHTFUL DELICACY OF "**BANDHAN**" SONGS AND MUSIC.

BOX-OFFICE ANALYSIS

****Average: 80% and over—Excellent.
***Average: 60% and over—Very Good.
**Average: 40% and over—Good.
*Average: 25% and under—Poor.

(Mainly Intended For The Exhibitors)

This is a box-office forecast based on a very careful consideration of the different production values of a picture purely from the view point of the returns it is likely to bring in.

Exhibitors are advised to follow our rating faithfully, if they wish to avoid losses in their bookings.

*****WOMAN (National Studios)**

60% Story Value
75% Music
80% Technical Efficiency
75% Performances
80% Entertainment Value
60% Star Value

Box-Office Average 72%

As this is the maiden picture of a new company, it needs suitable advance publicity boosting the human angle in this epic village drama. While the appeal is universal, the picture will be taken up by the women

---

*****DNYANESHWAR (Prabhat)**

60% Story Value
50% Music
75% Technical Efficiency
60% Entertainment
80% Performances
80% Religious Appeal
90% Trade Name

Box Office Average: 70%

The main appeal of the picture lies in its devotional subject and its humanitarian theme. Eminently suitable for women and children

---

****SAUBHAGYA (Hindusthan)**

40% Story Value
65% Music
50% Technical Efficiency
40% Entertainment
40% Performances

Box Office Average: 47%

The picture has a special appeal to women—particularly of the orthodox kind.

*****PAGAL (Ranjit)**

80% Story Value
40% Music
75% Technical Efficiency
50% Entertainment
75% Performances
60% Star Value

Box Office Average: 63%

The picture has a good thought-provoking theme and needs suitable publicity to float it successfully. In educational centres, with good publicity the picture should attract the intellectuals.

****AZAD (Bombay Talkies)**

40% Story Value
40% Music
60% Technical Efficiency
30% Entertainment
50% Performances
50% Trade Name
45% Star Value

Box Office Average: 45%

Quite a harmless entertainment with a trace of a rebel theme. Needs suitable publicity before release.

****CIVIL MARRIAGE (Sagar)**

50% Story Value
30% Music
50% Technical Efficiency
60% Entertainment
50% Performances

Box Office Average: 48%

An orphan picture that will bring in average returns with moderate publicity.

***SOHAG (Circo)**

20% Story Value
10% Music
25% Technical Efficiency
20% Entertainment
15% Performances
15% Star Value

Box Office Average: 18%

Minimum guarantee not advisable. Suitable for bi-weekly change on flat percentage.

***ANDHI (New Theatres)**

10% Story Value
15% Music
25% Technical Efficiency
Nil Entertainment Value
10% Performances
10% Star Value
50% Trade Name

Box Office Average: 17%

As the picture is a New Theatres' release it will draw on the first day but thereafter no amount of publicity can be helpful.

Minimum guarantee will be a great risk.

****BAHURANI (India Artists)**

50% Story Value
30% Music
50% Technical Efficiency
40% Entertainment
50% Performances

Box Office Average: 44%

Being the first picture of a new company, good advance publicity is essential before release

---

****GHAR-KI-RANI (Huns)**

50% Story Value
40% Music
40% Technical Efficiency
80% Entertainment Value
60% Performances
50% Star Value

Box Office Average: 53%

A humorous angle to the pre-release publicity will help the box-offices

---

***ZINDAGI (New Theatres)**

10% Story Value
30% Music
60% Technical Efficiency
15% Entertainment Value
40% Performances
60% Star Value
50% Trade Name

Box Office Average: 38%

The picture can not bear the burden of any special advertising. We advise drawing on star value and trade name which need no extra publicity.

PRINCIPAL

P. K. ATRE

The celebrated humorist, playwright, & journalist & screen-writer, the author of several record-breaking screen-hits like 'Brahmachari', 'Brandichi Bottle,' 'Ardhangi' & 'Lapandav' the author of the Prabhat's great forthcoming International picture Vasantsena.

NOW STARTS HIS PRODUCTION CONCERN

ATRE PICTURES

The First

SENSATIONAL SOCIAL COMEDY

MARATHI **PAYACHI DASI**

CHARANOKI DASI HINDI

STORY & DIRECTION BY PRINCIPAL ATRE
WILL SHORTLY COME OUT

FEATURING

THAT GLORIOUS FIND IN THE CINE—WORLD
IN THE STELLAR ROLE

VANMALA

(Heroine of 'LAPANDAV')

AND THE SECOND GLORIOUS PICTURE WILL BE

MAHAKAVI KALIDAS

(HINDI and MARATHI)

The Romantic Tale of the Life of the Great Indian Classical Poet

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OUR SHOWMEN ARE FOOLS!

TAHER—THE BOHRI, NARSI—THE BANIA, AND DHANJI—THE KALAL

A True Story Which Every Exhibitor Must Read!

By: BABURAO PATEL

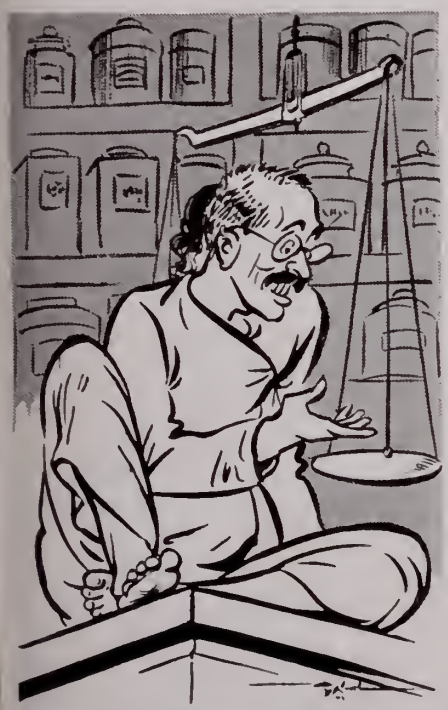
It is an everyday story in the life of an exhibitor in India, whether he is placed in a big flourishing city or in a small prosperous town.

The location of this particular story is a prosperous little town in the Central Provinces with a population of 50,000. One third of the population is employed in the local ginning mills.

Three primary schools, two high schools, one technical institute and one apologetic college between them claim an attendance of a little over 4,000 students, half of which are drawn from the outlying districts—students whose parents are cotton growers and who allow their boys a little pocket-money for cinemas and other entertainments.

But in this small place there are three picture houses—two exclusively for Indian pictures and the third one taking both Indian and foreign pictures according to convenience. The competition is keen and the rates of admission often go up and down to suit the importance of the entertainment fare.

TAHER, the Bohra could swallow screws and nails and digest them, but NARSI'S poster of "Tukaram" gave him constipation



NARSI, the eternal Bania—even his mistakes are good investments

The people who see the pictures naturally get the advantage of the unhealthy competition and they get an extra kick in the knowledge that all the three theatres are mortgaged and are run at a loss.

TAHER—THE BOHRI TAKES THE PLUNGE

The town doesn't need three theatres. One would have been enough. But ten years back when Taher Ali the local hardware merchant built the first stable-like structure and called it the Royal Cinema. Narsi the prosperous grocer thought that the Bohri had stolen a march over him seeing that even his own family had to see the shows there.

He allowed Taher Ali to continue uncompeted for five years, but he could no longer see him becoming more and more popular with the local police and often inviting the District Magistrate and other official gentry and behave in other ways as the Lord Mayor of the town.

Taher, the Bohri was beating Narsi, the Bania. Impossible! What would Narsi's ancestors think of him if they found a scion of their race licked by a bearded Bohri.

The Bohri and the Bania have been natural enemies. Their pro-

(Contd. on page 50)

DHANJI KALAL—sending people to heaven was his monopoly

SHEELA—

Coy and modest, she is perhaps the best artiste Minerva Movietone has got today. But wait till you see her in "Bharosa" the latest social production planned on an ambitious scale.

TO ERR is HUMAN!
He erred-but his WIFE prompted HIM to make AMENDS! ***How?***

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Nadia
IN
With
JOHN CAVAS
RADHARANI
SARDAR MANSOOR
SAYANI
PUNJAB-KA-BETA
&
others
DIAMOND QUEEN
WADIA BROTHERS PRODUCTION

(*Contd. from page 45*)

fession may be different but their methods were the same. And their goal is identical: MONEY.

NARSI TAKES HIS BANK BOOK

So after five years Narsi, the Bania comes to Bombay with his bank-book and a local Jack-of-all trades as his principal adviser.

Narsi knows that the sound in the Bohri's theatre is bad because the walls are made of corrugated iron sheets. So in the new structure which he built on the quiet he has guarded against this by putting up brick walls. As the cheap cane chairs also accommodated bugs in addition to the customers, he has ordered wooden chairs to be made. To please the officials he has a few sofas put in, which had come in lieu of a grocery bill from the local vagabond son of a rich father.

In every way within the scope of his intelligence Narsi the Bania has improved on Taher the Bohri.

JACK—THE ADVISER

He has now to buy a good "talking machine". His adviser, the Jack-of-all-trades, has been a film fan. He reads "filmindia" and knows that Sabita draws over two thousand rupees a month, that Gohar is a partner in Ranjit, that Saigal draws crowds because of his beautiful singing. He also knows some intimate confidence talk about how the girls and the boys in the films live. He overwhelms Narsi with all the news and Narsi knows that he cannot get a better manager than the Jack to beat Taher the Bohri. He feels his bank-book with confidence bequeathed to him by his ancestors. In that bank-book is the power to teach that bearded Bohri a lesson of his life.

THE ETERNAL BANIA

Narsi is the Bania who has not been beaten and cannot be beaten. In his weak moments he often brags about Mahatma Gandhi also being a Bania, particularly when the old Mahatma has come out triumphant after another historic fast. It brings to mind his great race and he doesn't fail to remind others about it. In such moments Narsi was even known to weigh the ghee less and would apologise profusely when the customer pointed it out. Narsi was so well tuned to his traditions, that even while making mistakes he would err on the safe side. His mistakes were good investments and he knew it.

Even now he was sure that it was a mistake for a grocer to be a showman—but he knew it would pay him. Taher the Bohri had made a fool of himself and seemed to be more prosperous. Why shouldn't Narsi have his share of the folly and prosperity both.

A—Lall—nevermind, which—lall, A seemingly respectable go-between, who never loses money as a distributor.

Narsi doesn't trust the Mahomedan dealer of machinery. He is too sharp and rough for him. So he goes in for a "Bauer" machine. Knowing that a smart patidar of Cambay sells it. The patidar talks his language—the language of practical economics which begins saving money before you even earn it—and Narsi, the Bania, buys the "talking machine."

THE BIRTH OF A CINEMA

Narsi's cinema is called the Golden Talkies. The gold in his mind, the gold in his life, the gold in his family, the gold round his wife's neck and his envy of gold in the neighbour's house—all suggest the name. Taher the Bohri was a fool to call his theatre "Royal." How can a businessman be royal? He must have gold. And therefore the new cinema must be "golden."

The film distributors, the watch-dogs of the film trade, know that Golden Talkies has become a better theatre than the Royal Cinema. So in a moment, the Maganlals and Chunilals, the Bapubhais and Lalbhais dub Narsi, the Bania as "Narsidas Seth."

From a humble grocer Narsi, the Bania becomes Narsidas Seth the proud proprietor of Golden Talkies. The Lalls and the Bhais of the distribution trade said so.

THE BOHRI REACTS

Taher the Bohri caught cold the day when the Collector of the District opened the Golden Talkies with "Devdas", a New Theatres' picture.

"Devdas" ran for four weeks and drew huge crowds. All seemed to go to it except Taher the Bohri. The Bohri's condition is getting worse. He has now fever and discovers that he has rheumatism in addition, due to sitting for years in that hardware shop. He wonders how Narsi didn't get the cramps all these years. Someone tells him that Narsi gets his wife to massage him with oil every evening. "Yes, yes, that oil he robs from his innocent customers," says Taher and starts thinking. The Bania has beaten the Bohri at his own game.

HIS HALF AND HALF PHILOSOPHY

The Bohri looks forward to his bed with a romantic relish. His life is divided equally between his bed in the home and his hard seat in the shop. To him, half the life is pleasure. So he steps into the bed with a clean dress and a per-

fume to refresh the air. Fatmabi is all smiles and small talk. She knows that Taher, her bearded lord, had the better of the world during the day and she gives him a willing chance to have the better of her. She knows, it is the battle he wins but the victory is hers.

For days, however,—to be precise nights—Taher is not himself and Fatmabi is worried. Narsi, the Bania has stepped between them. Curse him!

Narsi of the Golden Talkies gets all the good pictures of the leading producers like Prabhat, New Theatres, Ranjit etc. All the poor pictures and second-runs go to Taher—now "that Bohra" to the film distributors. Narsi is making money fast and sure.

TAHER GETS MOVING

"I'll beat him" says Taher and comes to Bombay to see the Lalls and Bhais of the distribution trade. He has brought with him six big parcels of choice C. P. oranges. He knows his way about. Has he not been in the exhibition trade five years earlier than Narsi? He knows the men too. What did he care for them when he was alone in the field? But now, that damn Narsi! Curse him!

He decides to tackle a Bhai and goes straight to his home. Bhai knows exactly when the cinema-wallas come home instead of to the office. Bhai is a mere manager and has a large family to maintain apart from the overhead of a few evening drinks.

Mrs. Bhai—the Bhai's better half—is also initiated into the intricacies of film booking. She has always a welcome smile for Taherbhais and Narsibhais that come along for "business."

The conversation proceeds on traditional lines.

"Oh, come Taher Seth", says Bhai the booker, "welcome home".

The fruit parcel is pushed into position with the words "I thought you would like the C. P. oranges."

"Oh, thanks! Why did you trouble yourself so much?" (To the wife with extra affection) "Taher Seth is come after a long time. Do you wish to give him some tea or not?"

Reply from inside is proverbial, "Bhai (Brother) is come after a long time and he can not go without Behn's (Sister's) tea."

Money has bridged the gulf between two religions, between two communities and between two towns. The Gujarati woman has become in a moment a sister to Taher, the Bohra. Money has brought them together. The stern necessity of living has knit them into an understanding.

One of the Bhais—who robs both the distributor and the exhibitor

"How is business Taher Seth?" That is a feeler.

"Too bad, since you lost interest in me."

"But Taher Seth, Narsidas has a better theatre and naturally he gets my pictures."

"But I'll be ruined at this rate Bhai. If you like I'll keep a percentage for you."

Bhai laughs at this. He knows his game well.

"Percentage? How can I know what you actually get there?

"Alright, if you don't trust me, I shall pay you Rs. 100 for each picture. Here's Rs. 300 for the next three?

He places three hundred-rupee notes prominently before Bhai. Bhai looks round the room. So many things are needed for a comfortable living. Well, well, one must live.

Taher, the Bohra has won one battle against Narsi, the Bania.

Taher goes on his other calls. Out of six he wins three rounds. He is now even with Narsi and he returns home with pictures of three companies for his theatre and is better equipped for his competition with Narsi the Bania.

NARSI IS PUZZLED

That day Narsi, the Bania can not understand why Taher, the Bohra is moving about with an extra swagger and a smile lurking in the corner of his mouth.

A week later Taher the Bohri is seen puting up the poster of a picture at the Royal Cinema. That picture was to come at the Golden Talkies. A local idler watches Taher and wonders how Narsi could let go a picture like that. The news spreads that Narsi is not going to get good pictures in future and that Taher has bought them all outright.

Narsi doesn't believe the news but when he himself passes in a tonga across the Royal Cinema, he sees the poster. The news is too true.

He writes an urgent letter to the film distributor. He remonstrates and is told that Taher, the Bohri has given to the film distributor a minimum guarantee — much more money than the share Narsi ever gave.

THE SUPREME WEAPON

Minimum Guarantee! What in the devil is that? His Jack-of-all-trades

had read in "filmindia" that minimum guarantee is the weapon of torture which induces the exhibitors to confess. It is used when two exhibitors are carrying out a throat-cutting competition between them. It is the distributor's prize for the fight put up by the two exhibitors.

"Write to those distributors that we shall pay Rs. 10 more than that Bohra" says Narsi to his Jack.

The distributors retort by saying that this is not a grocery business but the film business and people talk in hundreds and thousands and not in tens.

Poor Narsi! He gives it up. For months thereafter people went to Royal Cinema because it showed better pictures in spite of a bad theatre. Very few went the way of Golden Talkies, though Narsi had built a better theatre and installed a better "talking machine."

The unfaithful people! These are dark days for Narsi. Mani, Narsi's wife, can't understand what has gone wrong with her lord. She risked a guess once and Narsi thundered. Narsi remains sullen and sulks when his managing Jack asks for instructions.

COMING OF "TUKARAM"

One day the Jack tells him that Prabhat has produced "Tukaram" which was taking Bombay by storm. What Golden Talkies wanted is "Tukaram" and the whole town would see it for months.

So an offer of Rs. 1,000 minimum guarantee is sent to Famous Pictures, Bombay, with instructions to confirm the picture by telegram.

For the next two days Jack is sent to the post-office thrice a day, for fear that the post-master would not hasten the delivery.

Narsi is on tenter-hooks and is afraid to come out of the house for fear of being seen by Taher, the Bohri and giving him a clue.

On the third day the telegram arrived. It read "Confirmed 'Tukaram' remit 1,000 Dispatching Publicity—Famous."

That was a great day for Narsi. He pressed the telegram to his heart and blessed Prabhat.

That very day the money was remitted telegraphically. Narsi gets a temporary poster printed in a day with the following: "World's Greatest Picture "Tukaram" is coming to Golden Talkies. Remember it's Prabhat."

TAHER POISONED

That night the poster was pasted everywhere. Half-a-dozen were specially pasted on a lavatory opposite Taher's house. Taher the Bohri always used the public lavatory to keep his own in the house clean.

V. H. Desai, a comedian who looks it too, will be seen again in "Bandhan."

No one can say what the morning has in store for one. Taher, the Bohri walked across the road next morning. He suddenly stopped in the middle of the road and looked up. That poster stared at him. Taher pinched his bottom to see whether he was fully awake. He was. He couldn't go further. He got sudden constipation. Narsi had poisoned his constitution. He could not evacuate the poison in a public lavatory. The process will need pressure and persuasion and must have complete privacy. So after a long time he decided to use the lavatory in his own house. There he could abuse Narsi and the damned distributors.

"Tukaram" comes to the town and brings every one to the Golden Talkies. Narsi is minting money. The only unhappy man in the town is Taher the Bohri.

GUARANTEES GALORE

Narsi knows another trick of business and very soon he sends out minimum guarantees to all—500—750—1,000.

The film distributors get a better bargain now—a better theatre and guaranteed money. One by one, all the pictures are booked by Narsi, the Bania.

Taher shouts that Narsi is spoiling the market. But Narsi doesn't listen. He is flushed with success. Taher must do something about it.

So Taher, the Bohri also gets into the minimum guarantee game and soon raises the prices. 750—1,000—1,250—1,500. New figures, which the film distributors had never seen before. They are now acquiring a new zest for the game. This town has suddenly become prosperous.

BALLYHOO WAKES UP DHANJI

Taher and Narsi are competing and cutting each other's throat. To cover up the ever increasing minimum guarantees, they are compelled to advertise far and wide.

Even the sleeping villagers in the outlying districts were woken up by the ballyhoo. Between Narsi and Taher the town was on fire.

Narsi talked of Shanta Apte and Taher talked of Kanan Bala and the way they did it made people suspicious.

They are both in a new game. They have forgotten grocery and hardware. They didn't care when they lost money. They were gamblers now.

But all the sound these two made, in spite of the fact that both of them often mortgaged a complete programme to recover the V.P. parcel of the film, attracted the attention of Dhanji Kalal, the local country-liquor man.

He had been wondering for eight years about this film business

Dhanji Kalal had watched Taher. the Bohri and admired him. He had also seen Narsi, the Bania in action and praised him.

The ballyhoo of these two showmen had made him look small The workers in the ginning mills while sipping his liquor often talked of "Tukaram" and discussed ways of going to heaven.

Dhanji didn't like this talk of heaven. Through generations he had monopolised the transport to heaven and opened the gates of hell beyond. He had lots of money accumulated and something had to be done with it.

BROTHER-IN-LAW PESSI

He thought it over and wrote to Pessi, his wife's brother, who was a motor mechanic in Nagpur.

Pessi proved a god-send. He knew everything about mechanics being a bus driver. He even knew how pictures were made in Hollywood. That was a distinct advantage over Taher, the Bohri and Narsi, the Bania.

Secretly the plans were made and within six months a new cinema was born with Pessi Jamadar as the manager and partner.

The new cinema was called Rialto and was an improvement on Royal and Golden. Pessi came to Bombay and moved about among the Indian film distributors and instantly acquired a hatred for them because of the minimum guarantee system.

"If your picture is good why do you want the minimum guarantee? I give you the best theatre, send your man and collect the money on a flat percentage." That was the burden of his talk, but no one seemed to listen.

IN THE LAP OF THE FOREIGNERS

He pronounced the verdict: "Sala Baddha Chor chhe" (all are damn thieves) and turned elsewhere.

Desperate, Pessi went to the distributors of foreign pictures and booked a series of thrillers beginning with Errol Flynn.

The Rialto swore allegiance to the foreign films and the District Magistrate—a white skin official—often saw the pictures and affectionately called the manager "Pessi." He even invited Pessi and Dhanji Kalal to his home for dinner with his wife.

So Dhanji Kalal scored over Narsi, the Bania and Taher, the Bohri.

That year at the auctions of the country-liquor shops, Dhanji easily secured a monopoly of the whole district and acquired some toddy shops in addition.

The people of the town seemed to like the foreign thrillers for a time and Narsi and Taher were set thinking again.

But the English language beat the Parsi enthusiast. It would not pull the mill workers who, after the period of novelty, turned again to the Indian pictures brought in by Narsi and Taher.

The Rialto became a lonely place and became useful for spooning couples among the collegiates. These couples sometimes sat through three shows continuously. Their own romance had more thrills than the one in the picture.

The Rialto soon became a real liability. Dhanji and Pessi thought that Narsi and Taher were prospering because of the Indian pictures and the noise they made.

THE CLIMAX IS REACHED

So the minimum guarantee scales were once again shuffled. 1,200, 1,500, 1,750. New figures in a new three-party game for the film distributors! The town was now really becoming prosperous to the film producers. Dhanji Kalal became "Mota Seth" and Pessi Jamadar became "Pessi Seth." The film distributors unleashed their special language. They knew that Dhanji Kalal had made a lot of money by selling country liquor and they had to have some of it.

Now the Rialto shows several Indian pictures, alternated by foreign ones. The foreign pictures never pay because its clientele is disturbed. And the Indian ones do not pay because the minimum guarantees are too heavy.

Taher—the Bohri. Narsi the Bania and Dhanji the Kalal all now compete with one another.

And in doing so they are playing the game of the film distributors.

The net result of this game is that it has eaten up all the profits of grocery, hardware and liquor and left the owners in debt.

Is the game worth playing?

CHANDRAMOHAN and MAZHAR KHAN both good character actors, are teamed together for the first time in "Bharosa" a Minerva Picture

The Menace of Devaki Bose

"Call It Mysticism, Call It Inspired Poetry, I Call It Hocus-pocus!"

By K. Ahmed Abbas

Devaki Bose is not a film director. He is a tradition. He is a legend. He is a menace. He is a menace all the more because he is a genius. Indeed, he is worse than that. He is a poet.

I have told the truth and nothing but the truth. So help me God.

From Kumbakonam to Kashmir, from Karachi to Rangoon, I can visualize thousands of young men and. of course, young women, too!—gnashing their teeth as they read the above lines. If only they could lay their hands on me they would like to tear me to pieces.

I know the type. He is mostly to be found in colleges and universities. He generally begins the day by reading Tagore or Radhakrishnan and ends it by seeing a Devaki Bose picture for the umpteenth time. He says he is a patriot but actually he is an idolater worshipping the "Glory That *Was* Ind." He would prefer to dream about the alleged golden past of India than to join those who are fighting to secure a better future for their country. He struts about in silk *kurta* and *spotless dhotie* and thinks he is a great *Desh-bhakt* but ask him to put on a greasy blue over-all and work in a factory and he will say something about the vulgarity of the industrial civilization. He is the sort of man who finds beauty in any dirty pile of stones if only it is a thousand years old but will condemn a fine hygienic building simply because it is something new. Everything that is vague and misty and smells of the past he adores; everything that is definite. real and modern he regards as cheap and vulgar!

I know the type because many of my friends—indeed. an alarmingly large section of the educated Indians—belong to it. To analyse the origin and growth of this species of past-worshippers is a historical task. Briefly, it may be traced back to the inferiority complex produced by foreign domination and the consequent desire to take refuge in the rosy visions of ancient India. Escapism manifests itself either in romanticism or in glorification of the past. The latter is the especial province of Devaki Bose and his fans.

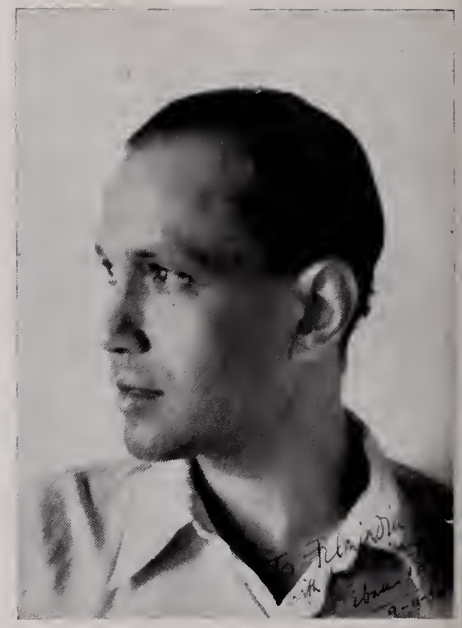
FROM "SHADOWS OF DEATH" TO—

The first film that Devaki Bose directed was called "Shadows Of Death". It has haunted him ever since.

Veteran E. BILLIMORIA will be seen again in "Nirali Dunya" a Tarun picture

"In the hoary days of India's glorious past, centuries and centuries ago....". That is how the story of "Puran Bhakt" began. Devaki Bose is still telling the same old grandma's yarn.

Make a list of all successful Devaki Bose pictures——"Puran Bhakt", "Seeta", "Raj Rani Meera", "Vidyapati"——and you find the same glorious past being glorified all over again.



DEVAKI BOSE—Is he really a menace?

That by itself is not such a social crime. I believe that even the story of Adam and Eve can be given social significance and a progressive slant if it is judiciously dramatized. The past is of value only when it can help us to understand and interpret contemporary life. Prabhat make their mythologicals and fantasies instinct with progressive social purpose inspite of miracles and magic. "Amrit Manthan" and "Beyond The Horizon" were eloquent denunciations of religious tyranny and the hypocrisy of priestcraft; "Tukaram" was so great not because he flew away on the back of a bird but because he gave away the last sugar-cane to the neighbour's child rather than to his own, because he defied high-caste orthodoxy to claim every man's right to study the scriptures, because he and his wife worked and lived like any other peasant family; "Gopal Krishna", the eternal boy, pitted himself against the might of a tyrant and "Dnyaneshwar" found the simple masses more spiritually elevated than the highborn priests. Each of these stories could have been filmed merely as spectacular sagas, glorifying the material and

spiritual greatness of ancient India, but they were made purposeful and progressive by treating the subjects realistically and properly emphasizing the social and economic background.

"The Hunchback of Notre Dame" was filmed many years ago on an ambitious scale but the emphasis in that picture was throughout on Lon Chaney's hideous make-up and on the spectacular scenes. The same story when made by William Dieterle gained in contemporary social significance and the mighty sweep of a people in revolt against injustice and oppression gave a definite meaning and purpose to the tragedy of the ugly Hunchback.

PAST MASTER IN THE PAST

Devaki Bose would have done an incalculable service to the cause of progressive films if he had similarly given a social significance to his pictures. But then he is interested in the past and not in progress. To him the glorification of ancient legends is an end in itself, not a means to the better reorganization of the present-day human society.

"Chandidas", which Devaki Bose produced in Bengali, passively accepted the inequalities and inequities of the social system. The high-born poet and the low caste washer-woman sang a few songs and parted, accepting the verdict of fate. And "Puran Bhakt" took the "long unending road of Ahimsa and renunciation" leaving his wife and family behind. As for 'Vidyapati", it still remains a mystery why the Queen put greater trust in the words of a patently villainous Minister than in the repeated assurances of her husband and committed suicide directly causing her already ailing husband's death. I have seldom seen two more useless deaths.

Now I am certain that few of Devaki Bose fans believe in such things. I know people who went mad over "Puran Bhakt" but if it came to a renunciation of the world they would not be able to give up smoking cigarettes much less abstain from drinking wine. I do not blame them. Lost in a world of rapidly changing ethical values, unable

In "Deepak Mahal" a Mohan picture, MASTER BACHHU gives some rare thrills

to grasp the true significance of social and economic phenomena and bewildered by the paradoxes of our hybrid present day culture, they are easily impressed by metaphysical abstractions, misty idealism and high flown talk of *Bhakti* and renunciation. It is the same phenomenon that makes millionaire American women ready victims of the glib tongue of swamis and spiritualists.

DEVAKI'S FANATICAL CULT

The secret of Devaki Bose's success thus lies not in his directorial competence or the technical quality of his picture but in the popular acceptance of the pseudo-mystical and romanticist melodramas he caters to the public. You don't believe it, of course! Then, why is it, that Devaki Bose is rememberd for his "Puran Bhakt", "Seeta" and "Raj Rani Meera", and not for a longer list of flops like "After The Earthquake", "Life Is A Stage", "Sonehra Sansar" and "Sapera"? Think about it and see if you arrive at the same conclusion as I have.

The trouble is that the Devaki Bose cult is so fanatical that he has come to assume an almost religious and sacrosanct position. Thus very few of them will be able to dispassionately study and analyse the work of their favourite director. The dozens of letters that came to me and the hundreds that came to the Editor of "Filmindia" after the pu-

SHANTA KUMARI and HANUMANTHRAO in "Dharma Patni" a Famous Films' production in Telugu

blication of my last article on "The Only Three Great Directors of India!" are fully representative of this widespread sect.

Among these piles of abusive epistles, angry denunciations and indignant protests, there was one suggestion, the unconscious humour of which struck me as rather too cute. I was asked to write an article on "Devaki Kumar Bose Made Easy." Yes, he does need a lot of explaining to be intelligible to the plain and simple folks!

WHAT I THINK OF HIM

Speaking strictly for myself, I would like to briefly put on record my evaluation of Devaki Bose as a director. Here it goes.

I was one of the few people, who thought "Seeta" to be superb. I would still place it among the six best Indian films ever produced. "Puran Bhakt" I did not like so much though, for that time, it was a great advance on the general technique of pictures. To Devaki Bose goes the credit of rescuing the Indian film from the crudities prevalent at that time. Being a man of education and aesthetic taste he considerably helped the growing refinement of the Indian films. His ability to interpret the legends of "Puran Bhakt", "Seeta" and "Meera" in a soaring manner bordered on sheer genius.

But—and here comes the snag—while his flair (call it genius) for recreating the atmosphere of faded splendour and spiritual grandeur has remained with him, his technical skill as a motion picture director has not matured with the passage of time. I dare to assert that, technically, "Vidyapati" was not a wee bit of improvement upon "Seeta", which, of course, does not bring down Devaki Bose to the level of the average Indian director who will take another twenty-five years to make a picture half as good as "Seeta." But surely a man whose technical skill remained static for five years cannot be classed among the topmost three.

If Devaki Bose fails, it is by his own standards. I would not waste my time and the pages of "Filmindia" on a third rate director. If I deplore his present stagnation it is because of what he might have been, if only he had cared to study and follow the progressive trends in filmcraft instead of continuing to exploit the reputation he had once made for himself.

COMEDY OR HOODOO HOCUS

Let me give but one example of the antiquated notions of dramatic construction still followed by Devaki Bose. Even the greatest admirer of Devaki Bose will admit that comedy is his weak point, that every time he wants to put a humorous situation in his picture it degenerates into the crudest banal episode. But more important to watch, is how like the old stage playwrights, Devaki Bose clumsily introduces the comedy element in his pictures, something brought in from without instead of it being inherent and arising from within the theme pattern. A gem of a picture like "Seeta" was vulgarized at places by the presence of the two slapstick comedians, *Mota* and *Du-*

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Sitara Begum (Cawnpore)
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"Ari ka Karun Shingar"
and
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The Hindusthan Cinetone promise to give a better picture in "The Husband."

bla. This Laurel-Hardy type of clowns reappeared in "Life Is A Stage" as "Fat Tummy" and "Thin Leg" (both specifically mentioned as "Comedians" in the cast!) and, finally, we saw them in "Vidyapati" as Vidushak (Nemo) and Pitambar (Kedar Sharma). I won't be surprised to see them again in "Nartaki."

"Sonehra Sansar' began the "Merry Gang" menace and after vulgarly lampooning the life of the educated unemployed in "Sonehra Sansar", they reappeared in "Sapera", waving tree branches and jumping and dancing to music that suspiciously sounded like the hoodoo hocus of the African Jungle pictures of the Tarzan variety. It is still a mystery how a man of undoubted aesthetic taste like Devaki Bose can tolerate such nonsense in his pictures.

The only reason that can suggest itself to me is his continued adherence to the old dramatic technique which is again illustrated by the presence of the same blind singer right from "Seeta" to "Sapera" in every picture!

FAR FROM REALISM

Now the point I wish to make is this: that in spectacular costume dramas, overflowing with devotional and romanticist sentiments, such lapses are easily glossed over. Everything is done and said with an extra flourish and no one expects realism. It is in pictures with a modern background, however, that technical excellence—in sound and photography as well as in scenario construction—counts and the slightest crudity is noticed. Hence the seeming disparity between the standards of his 'social' pictures like "After The Earthquake" and his 'costume' pictures like "Vidyapati."

And if anything more were needed to conclusively prove Devaki Bose's lack of grasp on modern cinema technique it was provided by "Sapera." Here was an out-door subject full of possibilities for being turned into a first rate documentary. But what do we get? A few chalky exteriors and studio-made backgrounds! The landscape, the very earth, that is the background of the snake charmers' life was nowhere seen. Contrast it with the authentic rural shots of "Woman" and you know what can be done to synthesize atmospheric effects as an integral part of the dramatic pattern. Here was a subject that demanded hundred per cent realism and instead we got that jumbo-jumbo dance of "Merry Gang"!

MEANT FOR EMOTIONAL ESCAPISM

Devaki Bose's persistent failure to make purposeful modern films is patent. And so, after every such 'flop,' he reverts to those tales of bygone days, of Gods and Goddesses of Kings and Princesses and romantic poets. Being essentially a poet and a conservative, he will make these pictures with no desire to put any progressive ideals into them. And being a genius he will breathe into them a certain emotional appeal and charm that will be like a soothing balm to the frustrated souls of the romantic youths of the country to whom his pictures have come to mean one more escapist formula for emotional satisfaction. Call it mysticism, call it inspired poetry, I call it hocus-pocus.

And in a country already suffering from an excess of religion, superstition, poetry, mysticism and fatalism, anyone whether he is a Tagore or a Jinnah or a Devaki Bose—who radiates these reactionary influences is a menace.

YAKUB and INDU RANI in a gipsy situation in the next gipsy picture of Mohan Studios

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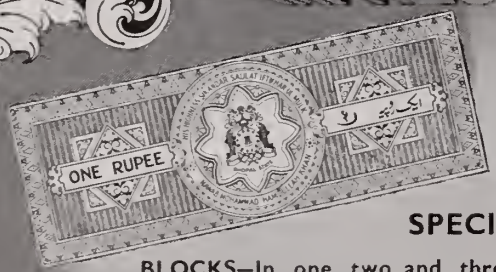

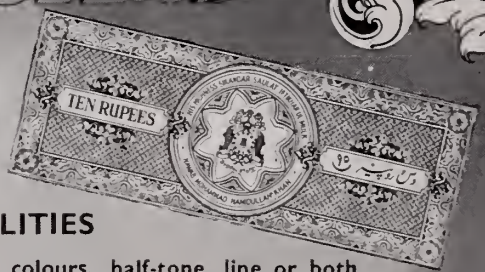

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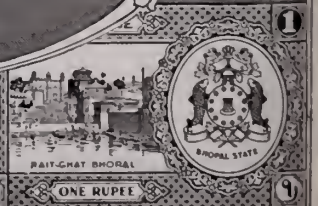


PICTURES IN MAKING

Prabhat Producing "OMAR KHAYYAM"
"Narayani" To Be Revived on the Sets !
Bombay Awaits "Hindusthan Hamara"

RANJIT MOVIETONE

Ranjit's "Pagal" directed by A. R. Kardar has become a superb production and is attracting good crowds at the Imperial Cinema in Bombay. This picture takes the Ranjit standard of production high up.

The Hindi version of "Sant Tulsidas" is on the screen at the Opera House.

At the studios "Diwali" and "Musafir" two social stories are ready in tins for release.

Jayant Desai, Chaturbhuj Doshi and Manibhai Vyas—each have a new picture in hand.

BOMBAY TALKIES

By the time this issue is in your hand "Bandhan" should be drawing crowds at the Roxy Cinema. It is scheduled to be released in the first week of August. With Leela Chitnis and Ashok Kumar sharing stellar honours, the producers confidently expect "Bandhan" to be a worthy successor to "Kangan"

In the second week of August "Narayani" the social story in which Devika Rani stars, will be revived on the sets.

Before the end of the year, Bombay Talkies are likely to produce two more pictures.

INDIA ARTISTS

"Bahurani" their maiden picture had quite a good run in Bombay. At other centres in the country, the picture is being given a good reception as a quality product.

"The Nest" is the new social comedy which will soon go on the sets under the direction of Zia Sarhady.

NAVAYUG CHITRAPAT

P. K. Atre's story "Lapandav" has become the maiden production of this new company—new in name but old in talent. The picture is released at the West End Cinema and is very well liked.

Homi Wadia—the man who has never failed at the box-offices. Every picture of his has brought in twice its cost. How many directors can say that and get away.

The second picture to go into production is "Amrit" written by Khandekar. Mr. Winayak will direct the picture and Pandit Indra will be in charge of songs and dialogues of the Hindi version.

SARASWATI CINETONE

By the end of this month "Devi Devyani" the mythological extravaganza will be completed in Marathi.

Dadasaheb Torney is busy perusing the script of a social story by P. K. Atre called "The Bridegroom."

NATIONAL STUDIOS

Next to Ranjit probably this is the busiest studio in India.

The remarkable success of their maiden production "Woman" has given them a decided impetus for new and more ambitious pictures.

Before the month is over, A. R. Kardar will probably complete "Puja" a powerful social story starring Sardar Akhtar, Sitara and Zahur Raja

"Sanskar" another social angle on the eternal daughter-in-law problem in a joint Hindu family has been completed by Director Virendra Desai and will be released after "Woman."

Director Virendra is busy on another sensational social subject called "Radhika." It will be distinguished by the debut of a new society artiste, Miss Nalini Jaywant—a beautiful piece of creation.

Mehboob can't rest on his laurels of "Woman." He is in the midst of another social plot with Sheik Mukhtar, the 74 and odd-inch man of the movies who gave us all a nodding acquaintance in Sagar's "The Only Way."

PRABHAT FILM CO.

Shantaram has returned from his triumphant tour in the South. The South Indians cheered him and lionised him and no one grudges Shantaram the glory he got. For he has earned it by his intense devotion to art all these years. It is reported that in their utter sincerity of affection, the South Indians mobbed India's first director and though considerably embarrassed the great director took it all good humouredly.

V. SHANTARAM

Back to his field of activities, Shantaram has plunged into the shooting of "Padosi" and is reported to be making it hot for Date and Mazhar Khan.

"It is an experience one must live through", said Mazhar about Shantaram's methods of direction and an old and experienced

artist to say that certainly deserves attention.

The paper work on "Sant Sakhu" has been completed by Washikar and probably Damle will get going soon with this woman saint of Maharashtra.

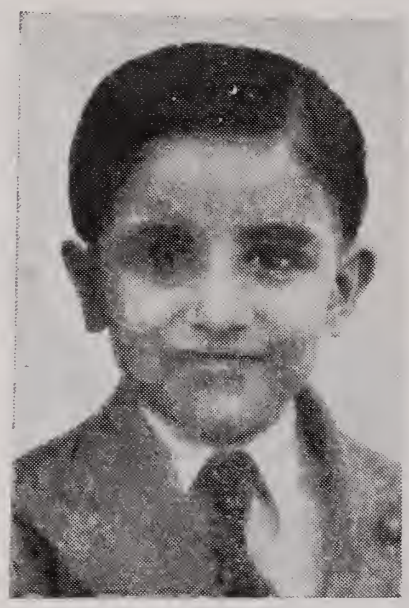
All on the quiet, for the last five months preparations have been going on in the Prabhat Studios for the production of "Omar Khayyam"—a biographical film of the great Persian poet, philosopher and astronomer.

After an extensive research by several famous scholars who even delved into the ancient Persian manuscripts perhaps the most authentic story based on the colourful life of Omar Khayyam has been made ready for the screen.

Costumes true to the times have been designed and settings, stupendous but authentic in every detail, have been made ready in models. In the setting department of Prabhat the once famous city of Naishapur where Omar Khayyam lived and worked has been built in a model under the jealous and watchful eye of Syed Fatehlal.

Several studio scouts are scouring the country for suitable talent to make up the imposing cast of this epic drama, which will, they say, feature the greatest events of Emperor Malik Shah's reign in its dramatic sweep.

Director Shantaram will begin shooting the actual scenes immediately after "Padosi" and the picture is expected to be ready for the screen very soon.



Little AKBAR GULAM ALI gives a big future promise in "Woman" a National Studios' picture.

It is strange, how this news has been so carefully guarded for so many months by a studio which is visited by thousands every week.

TARUN PICTURES

Their maiden picture "Trust Your Wife" is now nearing completion

Lalita Pawar that buoyant siren of the screen is reported to have taken the picture on her shoulders with her lively performance. If fast tempo is an asset to a picture, this picture is going to give plenty of entertainment.

FILM CORPORATION OF INDIA

Every fresh report that comes along from Calcutta confirms the excellence of Ram Daryani's "Hindusthan Hamara." They say that it has become a very powerful picture and is bound to be a great success at the box-offices. Padmadevi. Jamuna and Gope are said to have given really marvellous performances and Ram Daryani is quite a proud man in these days to have taken maximum work from such excellent artistes.

RAM DARYANI

Director P. C. Barua. none the worse for his divorce with New Theatres. is giving finishing touches to "Shap Mukti" in Bengali with himself and Padmadevi in the lead. Barua's picture is going to be another great contribution to the Bengali screen.

With Barua and Daryani active, the Film Corporation is very much in the news today and with a lit-

On the 10th July a special show of National Studios' "Woman" was given in aid of the Red Cross Fund. LADY LUMLEY graced the occasion. From left to right: MR. MEHBOOB, MR. CHUNILAI DESAI, MR. BUSHELL, MRS. Y. A. FAZALBHOY, MRS. HAJI, Mr. Y. A. FAZALBHOY, LADY LUMLEY, SIR RAHIMTULA CHINOY and SARDAR AKHTAR.

When MR. EDEN S. BUSHELL, Director of National Studios retired to join the Army, he was given a hearty send-off by his colleagues and staff. Left to right: MR. CHIMANLAL DESAI, MR. BUSHELL and MR. Y. A. FAZALBHOY

tle more perseverance will easily wrest the local supremacy from New Theatres. We wish them all luck and in the meanwhile Bombay awaits "Hindusthan Hamara" with pleasure.

WADIA MOVIETONE

Wadia Movietone is a very busy studio these days and few producers can stand up to the strain of several complicated production problems that face J.B.H. Wadia from day to day. But the man's utter politeness and good breeding see him through several embarrassing moments.

J. B. H. WADIA

"I have never met a greater gentleman" said Kishore Sahu of J. B. H. Wadia when I asked him how he was treated during the shooting of "Pahurani." It is rare for one producer to say good things about another, but Kishore Sahu who is still not a producer in the backneyed sense of the word, doesn't mind telling the truth. And to be called a gentleman is the utmost a producer can expect. We have so few of them.

"Vijay Kumar" was well received at the Lamington Talkies in Bombay. The picture that will grace the screen after this is called "Diamond Queen" with the fearless Nadia starring. Fearless, because she doesn't mind the criticism.

Is Modhu Bose busy?

Ask me another. A picture in Bengali, Hindi and English and a costume picture at that must be a brain-twister. "Raj-Nartaki", it is called and it has a splendid cast led by the sweet and charming beauty Sadhona Bose. I am worried only about its music, the rest seems to be excellent.

PRAKASH PICTURES

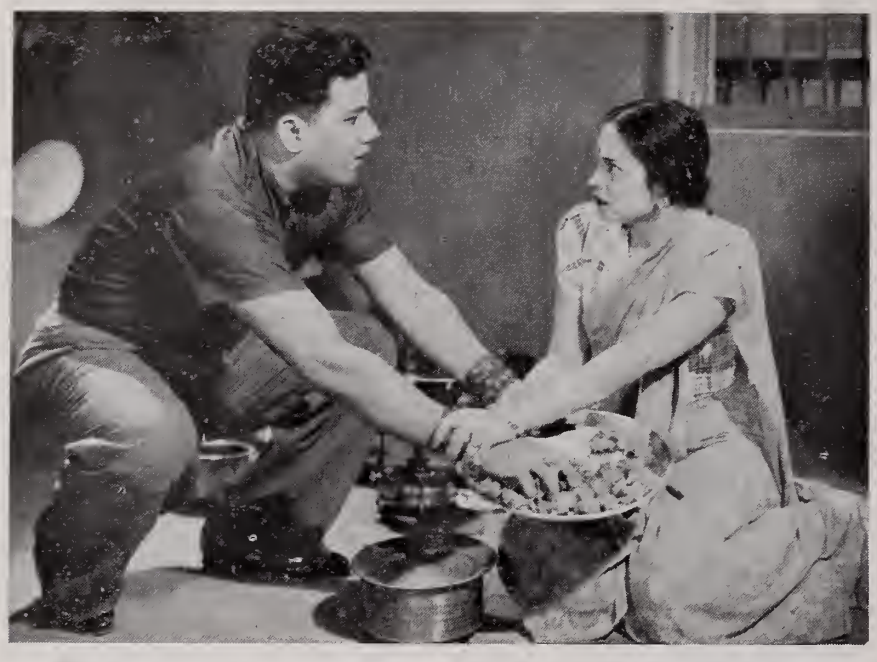
Is Mughni the new publicity man going round? Ask the journalists in the town. It is difficult to miss him. At every street corner you turn, he is there trying to tell you how great his picture "Narsi Bhagat" is going to be with Vishnupant Pagnis and Durga Khote in the lead.

M. A. MUGHNI B.A.

But it will be on the screen in the last week of August and we'll all know whether Mughni has been right.

"Mala" is another picture with a social theme that is on the sets and Mughni says: "It won't beat "Narsi Bhagat" but it won't score less." Ah! This guy Mughni! Sohrab Mody has lost a good and loyal publicity man.

ROSE and HARISH play leading roles in "Sanskar" directed by Virendra Desai for National Studios



"Oh, go on, get off" says MEENAXI to WINAYAK in "Lapandav". But WINAYAK seems to be used to getting what he wants

and no story can be complete without it. No amount of histrionic display will put a picture through if it lacks the essentials of the true drama—no amount of stage dialogue will carry the audience if it does not help in the development of the plot based again on proper dramatic lines. In every successful motion picture therefore it is safe to assume that there is always some sort of drama that has helped it through. If then the drama is so essential to success is it not the duty of every one engaged upon the picture to give his best towards the development of this important feature.

GOOD TECHNIQUE CONTRIBUTES TO THE DRAMA

And here we come to the second most important contribution of technique to the success of the motion picture. We hold that a dramatically photographed production in the appropriate settings and with the proper sound effects will definitely enhance the value of any picture. Besides its original purpose of mere reproduction, technique must and often does help the director in the development of his drama. If he fails to take advantage of these aids, this particular director has failed to play his hand to its best advantage, and to stress the analogy further, he has allowed his aces to lie idle while he has been wasting his time with inferior cards. Can we blame anyone else for the failure of this director or his producer?

But there will always remain the one undisputed argument that in spite of what we may have to say, there have been pictures with a very low standard of technical quality that have been great successes at the box-office. Our contention is that these only help to strengthen our argument instead of weakening it. We have always stressed the importance of drama and how every individual effort must be directed towards its development. It is possible that in these pictures the dramatic values have been inherently extremely strong, helped by factors such as an unusually powerful story, the dialogues, or probably the performances, and these have together contributed the sum total of dramatic requirement for a perfect success.

The amount that could have been contributed technically became therefore superfluous and was therefore not missed. It is possible (and there have been such pictures) where instead of this position being occupied by technique, it has been the performances that have fallen short, and still so great were the contributions by other matters that the pictures became outstanding successes and the weak performances were never missed. But, as we have said before, the perfect motion picture must still require the best of everything including intelligent technique. And that is saying a lot.

VANMALA and BABURAO PANDHARKAR have a moment of worry in "Lapandav" a Navayug picture

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